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NOVEMBER, 1949

Vol. 32, No. 11 - 25¢ a copy, \$2.00 a year

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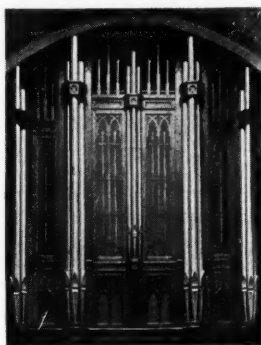
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## REPERTOIRE AND REVIEWS

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### TO PUBLISHERS-AUTHORS-COMPOSERS

The books & music here reviewed, and the statements in the books, are yours. But these readers are ours; these reviews are ours. Our readers look to us for our opinions about and reviews of your published works; they don't look to you for yours. We want them to buy and use your products. But our readers are ours, not yours, and we must play fair with them. If occasional criticisms must be included in these reviews, we're sorry, but we'll have to criticize; otherwise our reviews wouldn't be worth reading. Our readers are intelligent enough to know that no two people ever agree in every detail; occasionally they need to know what a few of these disagreements happen to be. This statement is made because occasionally someone feels sufficiently aggrieved to complain that we didn't seem to try to please him with our review of his product. Thanks to all the rest of you who understand. — T.A.O.

### Christmas Music

A8C—Wilbur Chenoweth—"Noel bells are ringing"  
D, 7p, me, Schirmer 18c, A.Grainger text, a smooth-flowing anthem on a good theme nicely handled; melodious, rhythmic, clean-cut. Choirs and congregations will like it.

AW3C—Laura Ketterer—"Lo a great star"  
F, 6p, s-s-a, e, Schubert 20c, text by Composer, score reproduced from manuscript but easy enough to read from. An attractive melody for sopranos, the two other parts merely supporting it for harmony purposes, and a piano accompaniment to add an element of rhythmic life; should be pleasing to both choir and congregation.

A8C—Peter J. Wilhousky—"Carol-Noel"  
G, 10p, u, me, Carl Fischer 20c, text by Composer. A forte call on "Noel" is used to open the carol and pep it up twice in later pages, and then the main theme in 6-8 gives the grace of a carol, more because of the skill with which it is used than by any special carol flavor; that skill is held in fine reserve, for the idea is never over-worked into a cluttered-up complication such as ruins most anthems. Fine chance for the echo effect of two choirs at opposite ends of the church. This one makes real Christmas music, on the joyous side rather than the tenderly appealing.

### Organ Music

Jean Langlais—Suite Francaise  
45p, md, Bornemann-Gray \$2.75, ten pieces. There are, chiefly, two ways of looking at music: we want it to convey a message, generally one of appeal; or we want it to be complex to look at. Unfortunately we have no patience with emptiness, bluff, and all the modern notions that everything prior to 1949 is hopelessly awful and must be abandoned at once in favor of something extravagantly new under the sun. You can play all the Langlais you like, but you at least should warn your audiences so they can stay away. All honor to the H. W. Gray Co. for bringing these otherwise unobtainable works within easy reach. There seem to be some bright little scherzo-like pieces in this collection that would, with the right registrational spice and rhythmic vivacity, be gems on a concert program.

### Organ Transcriptions

\*Bach-ar.E.P.Biggs—Sinfonia-Chorale-Variation  
From Easter Cantata 4, "Christ Lay in Death's Dark Prison," Em, 7p, md, Gray 75c, music that serves chiefly to prove that you can't explain Bach and nobody has yet been able to equal him; take that Variation with its 2-part and 3-part counterpoint for example. Grand music it is.

\*J.T.Howard-ar.R.L.Bedell—Virgin's Cradle Hymn  
G, 3p, e, Mills 75c, a neat melody that might add charm to



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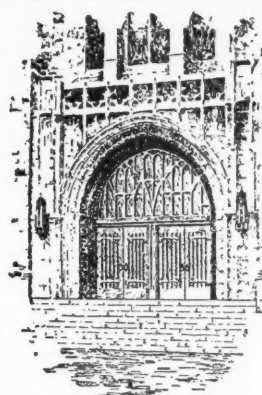
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the Christmas services, especially when we get away from the Great and begin to use such more suitable voices as Vox, Clarinet, strings, celestes, etc.

\*Schubert-ar.H.G.Ley—Fugue

Em, 7p, me, Oxford \$1.20, written as a piano duet but, thinks Mr. Ley, well suited to the organ. Maestoso is right for the tempo but forte doesn't look at all promising, so use better judgment than that and see how you like it.

\*Schumann-ar.Dupre—16 Etudes-Esquisses-Fugues

73p, md, Bornemann-Gray \$4.00, with a lengthy & valuable preface in English, French, and German. Almost everybody knows that Etude in the Form of a Canon, No. 5, in B-minor, and delights in it too—just plain Canon Bm. Same goes for that Esquisse in D flat. That's Schumann for you. Better get this book and let your audiences know there is a Santa Claus in the organ world after all. Much of this music is so honest that nobody will care if it was originally written for organ, pedal-piano, or bazooka.

\*Vivaldi-ar.Bach-ed.E.P. Biggs—Concerto Dm

20p, md, Gray \$1.50, a too-brief preface, delightful engraving, hard work for the organ student, and for all too many audiences too. Bach didn't help you with your registration; Mr. Biggs does.

## Music for Your Choir

By WILLIAM A. GOLDSWORTHY

*Who inspects a lot of choral works but talks about only those he likes*

Witmark is evidently determined to keep a high place in the choral field; if the number & character of their works published during the past year are a criterion, they will definitely do so. For Lent they offer three anthems of unusual merit, each in its own peculiar idiom.

Camil Van Hulse's "Out of the depths" is the best setting of the 130th Psalm that has come to our notice. It is not difficult, but must be treated reverently. So done, it will make a powerful & impressive effect. Get it. Price 18c.

A new setting of Lanier's "Trees and the Master," by Maurice Goldman, is on the dramatic side, with a few well-placed dissonances, grand climaxes, and a poignant ending. A little harder than the Van Hulse anthem, but worth working on. 18c.

Frank Campbell-Watson gives a fine edition of Croce's "In Monte Oliveti" which should be of particular use in Catholic churches. Our Protestant brethren may object to the use of a new translation of the text to displace the well-loved King James version. This is one of the best Palm Sunday anthems. 15c.

Associated offers a highly dramatic setting of Bronte's "Paean of Faith," by R. LaVerne Paterson. If you are looking for a great expression of faith or assurance, a striking challenge to doubt or death, a large number for a big group of united choirs, here it is. It is not too difficult but sounds tremendous. Marching rhythm, singable, with good vocal line and surging accompaniment, this can be used for either church or concert. 25c.

Purely for concert use we have (Associated) a setting by Houston Bright of Dowland's "Weep no more sad fountains" which fascinates us. Sentimental text, slow-moving rhythm, beautiful chord progressions giving the impression of peaceful fields when the sun is almost gone, this is excellent for a choir concert when you want a quiet melting number. 15c.

### A NOTE TO ALL PUBLISHERS

Nothing will be gained here if this publication endeavors to stifle criticisms. Writers asked to review new music, for example, must be free to criticize as well as to praise. If we were all perfect, criticisms would not be needed; humanity is still a long way from perfection. Readers of T.A.O. must know that the authors are saying what they believe they should say, good or bad. With this Editorial interruption, Mr. Goldsworthy goes on:

Publishers also send us publications which we will mention but not recommend; and we say why. Our publishers are spending huge sums to give us music by new composers, for which service they should have the gratitude of all serious musicians. Yet we cannot escape a feeling that more careful scrutiny of material would sift out the chaff which gets by with the grain.

We have for example a parody on Psalm 137, a rather crude parody at that. We cannot see when or where it could be of use. There is another, based on a melange of patriotic and religious texts. "The enemy said, 'Let us draw a line, even from York to Canada,'" followed immediately by "But praised be the Lord." Then there is a text, "O horrible, O dismal!" Can any reader tell us where he could use such texts?

To conclude, there is a quite good communion anthem into the text of which the Composer interpolated a phrase of his own, "We do not compliment Thee when we eat here." Is it not sacrilege? One does not talk of complimenting God.

Why do not editors insist upon better texts in otherwise good works? Surely more attention must be paid to text, tradition, and all-around scholarship.

### ORGANPLAYING UP—CHORAL WORK DOWN

In our travels throughout the country we found a renaissance in organplaying, young men and women showing themselves fine performers. But the choirs were not improved. In fact they were in a pretty hopeless state in most churches, with standards low. One criticism voiced was that at our conventions choir-work is ignored and the program packed with heavy organplaying and equally heavy talks. The Guild's choirmaster certificate will not mean much until the examination calls for something more practical than knowing the names of ten oratorios and other similar data. —W.A.G.

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## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says just what he thinks in a manner never lacking conviction*

\*Samuel Barber—Adagio for Strings, 5p, Schirmer 50c. This lovely bit of writing fits the organ like a glove, in an excellent arrangement by William Strickland. The music is too well known to need any boost from me; I feel sure it will be played a great deal in its new form. An ideal prelude or recital number. I recommend it highly.

Florence D. Clark—Carillon, 6p, Elkan-Vogel 90c. This was awarded a prize by Schulmerich Electronics, but while the bells are called for in the score, the work is effective without them, their place being taken by organ Chimes or even an 8' flute. It is fairly easy to play but needs a good instrument to do it justice, in that it is colorful with ample opportunity for effective contrasts. I have enjoyed using it and suggest you see it, especially if you have some bells to work with.

Roland Diggle—Melody Poetique, 8p, Smith 75c, a melody piece I wrote for a recital celebrating my 35th anniversary with St. John's Church, Los Angeles. There is nothing pretentious about it; the melody is good, and there is ample opportunity for effective registration. I believe your listeners will like it. Do not play it too fast—I heard one of my pieces played a few weeks ago and I could have sat in the gutter and cried my eyes out. Why do organists work hard on a pre-Bach composer but not give a darn for an American? When I heard my friend Hassen Ben Sober play my organ Sonata in a recital, after the first movement I sent a note to him at the console, which read: "I am listening to you play my Sonata at the back of the church. Wish you were here."

Eugene Hill—Sonatine, 17p, Broadcast \$1.75. This Sonatine by a Canadian composer, published in Canada, consists of three movements: Allegro con Brio in 5-4 time, a 50-bar Andante Cantabile, and a toccata-like Finale. It is easy to play and makes little demand on the instrument. It is not recital material but will prove useful for services. I am afraid the price is high for the average church organist, which is a pity, for organ music by Canadians is too scarce.

Frederick Marriott—The Cathedral at Night, 6p, Gray 75c, a well-written little tone-poem of moderate difficulty that will no doubt find its way on many recital programs. Given the Composer's program-note, the listener will find the music easy to listen to.

C. A. J. Parmentier—Pastorale, 6p, Smith 75c, a delightful bit of writing suitable for recital or service; you will enjoy playing it. Fairly easy, colorful, and effective; registration is given for a 2m instrument. I recommend you get a copy.

Stanley E. Saxton—Rejoice the Lord Cometh, 4p, Galaxy 75c. This fine number is a must for every organist; I for one shall use it at other times than Advent and Christmas for which it is most suitable. I had thought this fine old tune was worked to death, but Mr. Saxton gives it new life and the best exposition I have seen in a long time. Not difficult, effective on a modest instrument; get this, boys and girls, even if you have other pieces using the same "Veni Emmanuel" tune.

Alec Templeton—Suite Noel, 14p, Gray \$1.25, an attractive little suite that despite its title may be played at any time. It opens with a Pastorale, 5p, 6-8 time; personally I play the Pedal solo passages on the manual. Next a Lullaby, 3p; and finally Allegro Giotoso, 6p, and very jolly. It is quite easy and will no doubt become popular; the Composer's delightful personality shines through his music in an amazing way.

For organ & piano—Leo Sowerby—Classic Concerto, 52p, Gray \$3.00, an admirable work in typical Sowerby manner. It is not so difficult as many of his recent works

and the writing is more transparent; this is especially true of the middle section which I like very much. It deserves a hearing by every Guild chapter and I hope those in authority will suggest it.

A book—Edward Shippen Barnes—Modulation in Theory and Practice, J. Fischer & Bro. \$4.00. This masterly and authoritative book on modulation is perhaps the finest thing of its kind so far published. In clear and precise language it gives the organist a complete and practical system enabling him to modulate with smoothness and ease. Textual matter is concise and easily understood. Every organist in the land will become a better musician by studying it and putting what he learns into practise. A first-rate set of modulations is given as models, every one of which is worth playing. From a typographical standpoint it is one of the finest publications to appear in many a year. I hope every organist will get a copy of this very important contribution to the art of organplaying. Both Dr. Barnes and the publishers are to be congratulated on an outstanding achievement.

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**FLOR PEETERS' LIED SYMPHONY**

*A work being published by C. F. Peters Co., New York*

A quotation from the Psalms introduces Mr. Peeters' newest organ composition, a sonata appropriately called *Lied Symphony*, Op. 66—"Heaven, earth, sea, and all that in them are, praise the Lord." The five movements: *Lied to the Ocean*, *Lied to the Desert*, *Lied to the Flowers*, *Lied to the Mountains*, *Lied to the Sun*—a "hymn of gratitude from all living nature to the Creator," as Mr. Peeters puts it. During his most recent concert tour of America he sketched the five movements, designed to express his personal gratitude for the kindness with which he was received here.

The first *Lied* offers a visionary impression of the ocean. For a substantial interpretation, dark & deep colors are required. The ideas are developed from these colors of the 32' on up into the reeds and mixtures, as the composition moves from a smooth pp on the Swell to the brightest fff of full-organ.

*Lied to the Desert* presents a quasi-unreal image, with a singing far-away melody on the Pedal, using a 2' solo voice. Against this is woven an indefinite harmonic background consisting of an even monotone in rich harmony. The second theme appears in free rhythm, recitative style; it expresses, even more than the first idea, the desolate feeling of solitude and the oppressiveness of eternity.

*Lied to the Flowers* was sketched in the multicolored & more generous nature of California. The finished composition visions a world of flowers & fruit, warm earth & cool grass, a background of carefree happiness. The composition swirls in a dance which finally synthesizes into a single concept which might be called *The flower*.

*Lied to the Mountains* is a virile chant, using 16-8-4 Diapasons, with simplicity of construction, form, and idea. The melody is built with broad jumps of intervals, which imparts a sense of grandeur to the chant. Though simple in conception, considerable dexterity is required to successfully interpret the simple grandeur which is a mountain.

*Lied to the Sun* is a brilliant & enthusiastic toccata to the supernatural and natural light. Here the light, which warmed the *Lied to the Flowers*, bursts through. A glorious theme on the pedals is followed by a contrasting overshadowed second theme. Opposition in tone-colors and registration, against a continual dynamic action throughout the entire movement, finally resolves with the re-exposition into the optimistic character of the Myxolydian mode.

Mr. Peeters' first Sonata, Op. 48, was a contribution to the more objective neoclassical organ idiom. He used the classic sonata form in the first movement, trio form in the second, a fantasy in the third, and fugue in the last; but all movements made free use of the resources. In contrast, *Lied Symphony* belongs to a more subjective art-world. Here the individuality of the Composer has been transferred to the form and the context, and the experiences of the artist have taken substance so that the listener shares those experiences through the eyes, ears, and heart of the composer.

(T.A.O.'s thanks to the Composer for recording some of the background of his *Lied Symphony*, and to the publisher's translator for voicing them in English.)

**LEARN TO WALK BEFORE YOU RUN**

"These are the days of the amateur in all art," said a scientist, who lamented that the amateur, whether talented or not, has taken the stage and is strutting his stuff. Applying it to music, he pointed to the lamentable lack of experience before writing works for public performance, and the eagerness with which half-baked works are given performances in our symposiums of so-called modern music.

Good proof of this tendency is the overly-publicized three-choir festival in New York with its mass of trivial

things by unknown and inexperienced writers, the flood of symphonies constantly pouring forth from youngsters who begin their careers in the larger forms before gaining competence in the smaller. Disillusionment is to be their lot and bitterness—with perhaps a hurried swing on the part of the public far to the right, which also is not to be desired.

What to do? The beginner should use the smaller forms until he has acquired a sense of line and proportion—and technical proficiency. Emotions controlled by a well-trained mind give the composer a definite sense of where he is going. Put on a bit & bridle, the first to curb impetuosity, the latter to guide intelligently on the road to be traveled.—William A. Goldsworthy.

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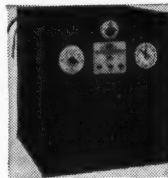
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## CHRISTMAS

*A book prepared by Randolph E. Haugan*

11x14, 68 pages, Augsburg Publishing House, 425 S. Fourth St., Minneapolis 15, Minn., paper-bound \$1.00, cloth \$2.00. This is 1949, Vol. 18, in that marvelous annual series devoted to making your Christmas richer & ever more beautiful. The pictures are superb, as are also the illustrated story of the Birth of Christ and some of the other inspirational things written for the book; some are on the sentimental side—but Christmas is the right time for it. That 11-page story on the organ should have been edited for a little greater accuracy & understanding, and to eliminate a mild element of one-sidedness; let's have our Christmases all-inclusive. Our guess is that it's intended as the ideal Christmas gift for that friend you cherish and want to remember with some reminder more enduring than a mere card. The publishers don't say, but they should be and probably are equipped to mail the book direct to your friends on your order (check or money-order herewith) in time to reach them just before that one happiest day of the year. It's a book few recipients will ever be willing to discard.

## DESIGN IN MUSIC

*A booklet by Gerald Abraham*

4x6, 55 pages, paper-bound, Oxford University Press \$1.00. An "attempt to explain to laymen, in simple terms and colloquial language, the principles of musical design." An entertaining essay that won't cost you much money or time but will likely reward you considerably, especially if you've not fallen victim to contemporary madness and its attendant poverty in music. But do your own thinking as you read. "An ill-constructed fugue can have no design and cannot fail to be bad music." The early book-writers pointed many times to the fugues of Bach as being badly constructed; somehow they've managed to win friends and influence people for quite a few years. On the variation, "could there be a harder test of a composer's technical inventiveness?" The reader will remember that he's interested in musical music, not in a composer's inventiveness. But here's a true one: "Every true kind of musical design springs from a structural principle, from some device for going on spinning music out of a quite small beginning." Let's pass a new law to compel all writers of anthems to memorize that sentence and repeat it aloud once every five minutes for the next twenty years.

## GUIDEPOSTS FOR THE CHURCH MUSICIAN

*A book compiled by Paul Swarm*

11x12, extravagantly impressive loose-leaf binding over 3" thick, Church Music Foundation, Box 7, Decatur 60, Ill., \$10.00. "A manual-workbook to help those desiring to improve church music." Let's change it to desiring to enjoy their church music more; it gives the hard-working organist so much to think about & do, that he's bound to take a new interest in his work. "Mr. Swarm has been working for more than ten years on the . . . collection and organization of practical helps for the beginning church musician as well as for the established one." The miracle of the century is that he didn't make himself a complete pest to the many great organists of our land whom he consulted personally & by mail and to whom he submitted many taxing questionnaires. And another miracle is that these great organists responded magnificently in supplying the things he was asking for. The loose-leaf feature is intended to include not only later sheets from C.M.F. but sheets each individual owner may want to file for his own particular needs; the book now has "400 pages" and the binder will actually "hold 800 pages." We're quoting here, for we do not know if sheets or pages are intended. No matter; it's plenty big enough. The guides are reenforced at the holes, "cellulized" at the tabs. And we challenge any organist to tell just what this book gives after only an hour's perusal.

Ten dollars is a lot of money for an organist; let's start.

First, a page of Personal Qualities; books "you will want to know"; Training, with a list of the institutions where music degrees can be earned by study; summer courses and festivals; radio broadcasts—mostly blank for you to fill in; some pointed hints on how to be a good church organist—with huge doses of common-sense in pill-form; list of books; improvising; "modulatory angles"; how to address envelopes and letters to bishops, clergymen, priests, and rabbis; installation service for an organist. And we must stop the page-by-page report and get along faster. Contacts With the Profession lists a lot of fraternal groups you may want to join and tells a little about each. List of Periodicals names 11. Plans for organizing new choirs; letters to write to all sorts of people on that job. Then a lot of forms and cards, obtainable from the publishers. And we could keep this up for pages. The book is worth more than it costs; it is especially valuable to a beginner, useful (and worth the money) also to the mature musician. At the end is the suggestion that C.M.F. will likely print additional pages as time goes on, to be incorporated in the book. Remember that there is no one final authority on anything in the organ world; each worker devises his own system, his own authority, after knowing what others think & do and trying things for himself. You can't read this book and then be a great church organist; it won't make one of you. But if you have the inner urge to know as much as you can about your job, and then do it as well as you can for your particular congregation, this book will be worth a lot more than ten dollars. It's an inspiration rather than an architect's blueprint. Use it as such and life will be richer for you.

## THE HYMNAL 1940 COMPANION

*A book by the Church Pension Fund*

6x9, 732 pages, cloth-bound, Church Hymnal Corporation, 20 Exchange Place, New York 5, N.Y., \$4.50, Editor, Dr. Leonard Ellinwood. It is not a book of hymns but a book



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about hymns, texts as well as tunes, composers, authors, and all that. People study hymns too much, enjoy them too little; talk about them too verbosely, sing them too timidly. There is a chronological list of texts & tunes from the 2nd century to the early 16th, and at about that point the chronology goes not by centuries but years, the first year mentioned being 569, the last 1942. The book is dealing with the materials in the Episcopal Hymnal of 1940. It takes 364 pages to cover Historical Essays on Texts & Tunes; 244 for Biographies of authors-Composers-Translators-Arrangers; and then come the indexes. First is one listing organ pieces based on hymntunes; it takes 72 pages; some tunes fortunately have never been maltreated while others have been attacked so often that it takes more than a page to list the perpetrators; and finally various shorter indexes, some quite unusual, such as how a melody begins and what it next does. It is unquestionably an invaluable book for anyone interested in knowing about special hymns, though it contributes nothing to that most worthy end of how to make congregations sing them. To go with it you should certainly have that excellent Eposcopal 1940 Hymnal, but you can get this Companion and that Hymnal both together from the publishers for \$6.25; worth it, isn't it? But never forget this: a hymn exists to be sung, not to be talked about or studied. Remember, too, that the beneficiary of sales is that most worthy Church Pension Fund. Don't worry if you're not an Episcopalian; we can't all be holy.

#### PUBLISHED MUSIC

*Catalogues of Copyright Entries by Copyright Office*

9x12, 715 pages in the two 1948 volumes, paper-bound, \$3.00, obtainable from the Copyright Office, Library of Congress, Washington 25, D.C. This is merely a complete list of all music copyrighted in America during 1948; the main listing is by composers and authors, with rather complete data, all types of music being listed together; if a reader wants organ music he will find it only by noting every single entry and reading until he discovers whether the music is for accordion, xylophone, organ or what. The final listing is a set of all the titles alphabetically, with the composers or authors merely mentioned. If you're looking for a setting of "Blue Hawaii" or "Prayer for Peace," look in this final section and you'll find that R. Rainger has one and A. A. Arkhangel'skii and C. B. Le Gaylon have the other, and don't blame T.A.O. for the spelling; look under these three names and you'll get your data. Under the Rainger listing there are 11 lines telling about composer, arranger, publisher, what instruments or voices, and all that. Obviously these books are of little use to an average organist, but libraries, musicologists, publishers, schools, etc., should find them invaluable. We believe this is not the work of a paternalistic socialist government bureau, but a sound business proposition managed by the copyright office and made self-supporting. We don't see how music publishers can get along without these books every year.

#### "OXFORD AMERICAN PSALTER"

*Pointed and set to Anglican chants by Ray F. Brown*

6x9, 242 pages, cloth-bound, Oxford University Press, price not indicated. Here the chanting for the Episcopal service seems to be founded on the good old traditions, dressed up nicely in a convenient book. The modern urge to make the words take first importance is, as usual, side-tracked in favor of allowing the rhythm of the music to impose unfairly. As music, a chant is less than nothing; as text, the thing chanted is sometimes exalting, as is the "Venite," or stirring, like the "Benedicite"; to let the rhythm of rather meaningless notes dominate, seems like putting the cart before the horse. But heaven help any organist who tries to mend matters in a church that loves tradition. The "Gloria" is the sharpest example of the evils of rhythm in the Anglican chant; "Glory be to the Father, and to the Son, and to the Holy Spirit." By what possible excuses can we justify that exasper-

ating break after "Son" and merciless over-exaggeration of "and"? So it goes with all chanting. Nothing can ever be done about it until we all love rightness more than tradition. None the less, Oxford does a good job, for this book gives exactly what the vast majority want. Personally, we'd also want these four, strangely missing from the book: "Cantate Domino," "Bonum est," "Deus misereatur," "Benedic anima mea." Possibly the book is only for Englishmen, not Americans; we do not know about that.

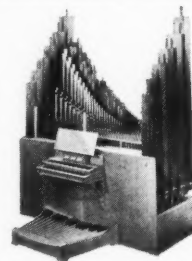
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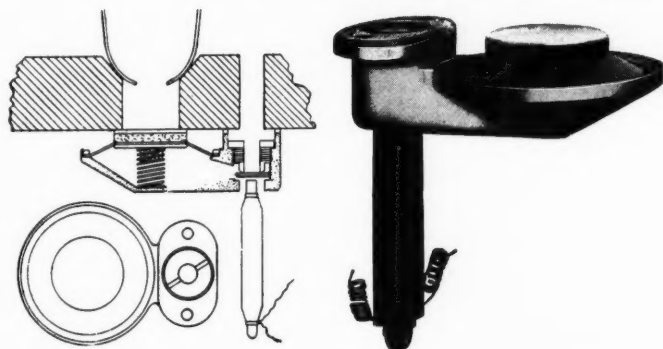
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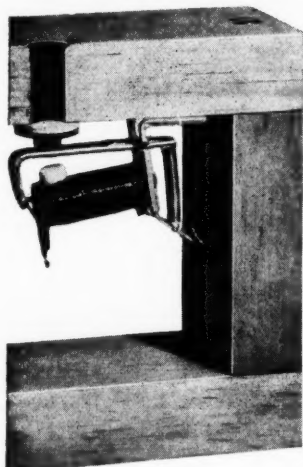
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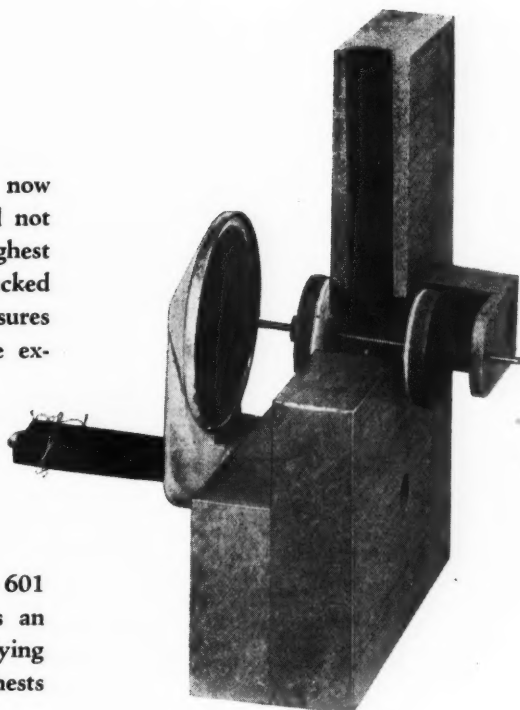
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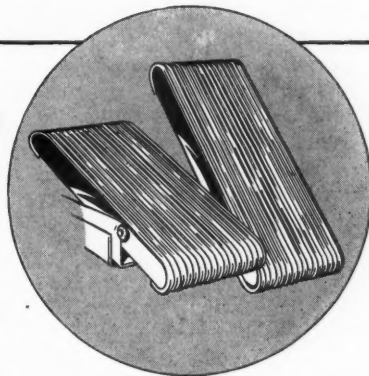
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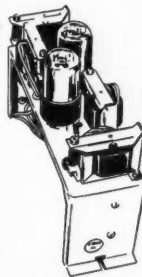
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices  
J—Junior choir.  
3—Three-part, etc.  
4—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).  
o. u.—Organ accompaniment, or un-accompanied.  
e. d. m. v.—Easy, difficult, moderately, very.  
3p.—3 pages, etc.  
3-p.—3-part writing, etc.  
Af. Bm. Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p—3 pages etc.  
p—Piano. 3-p—3-part, etc.  
Hyphenating denotes duets, etc.

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NOVEMBER 1949

No. 11

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#### SETTING AN EXAMPLE

The St. Louis Cathedral, St. Louis, Mo., sets another supremely good example in the dedication of its Kilgen organ, for the console was moved into view and Dr. Mario Salvador played his recital in a way to make an impressive organ dedication ceremony.



# THE AMERICAN ORGANIST

November 1949

## Carillons of Rotterdam, Old and New

By J. NIEUWENHUIS

Chief of the Information Office of the City of Rotterdam

VISITORS from the United States have always felt the charm of old carillons in the Low Countries. Longfellow listened . . .

" . . . with a wild delight  
To the chimes that, through the night,  
Rang their changes from the belfry,  
Of the quaint old Flemish city."

When carillons were no longer much appreciated in the Old World, it was an American who succeeded in rousing renewed interest. William Gorham Rice, Albany, N.Y., who died in 1945, was an ardent friend of Jef Denijn and the School for Carillon Art at Mechlin. His books revived the love of this art throughout the world. Since his *Carillons of Belgium and Holland* appeared in 1914, the number of carillons has increased in several countries, and the existing ones are tended with renewed care.

About the early history of the Rotterdam carillons little has come to light, but the town is said to have known of old the cheering sound of the chimes sprinkled over its roofs. In the beginning of the seventeenth century St. Lauren's Tower contained a great number of bells. And still older traces are found of a carillon in the tower of the Town Hall, mentioned in a decree of 1558.

So Rotterdam was used to carillons, when in the seventeenth century the growing town wished to possess larger and finer chimes and for this purpose applied to the famous bell-founder Frans Hemony. In 1660 a contract was made for the supply of two complete carillons, for the towers of Grote Kerk and Town Hall. The latter was removed to the Exchange in the nineteenth century.

Besides these precious old carillons, Rotterdam possessed a modern one in the tower of the new Town Hall, presented to the town in 1919 by Messrs. Phs. van Ommeren Jr. and P. J. van Ommeren; it consisted of 48 bells, cast by the famous English firm of John Taylor at Loughborough.

What has become of those former carillons? The Exchange carillon must be considered a total loss. Not a trace was to be found of it after the bombing in May 1940. This precious set of old bells was lost in the fire.

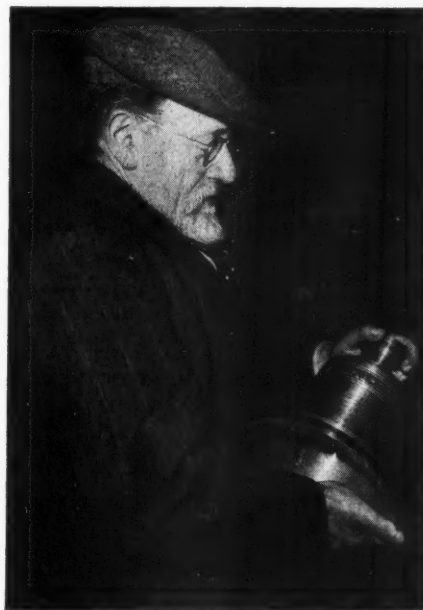
With the carillon of St. Lauren's Tower, Rotterdam has been more fortunate. The church bells, unfortunately also the heavy bourdon from 1461, fell to pieces, but the carillon proper was not destroyed. After the fire it was dismantled for safety, lowered and bricked up, secure from the covetous eye of the usurper. At the liberation it was intact in its hiding-place and is still awaiting the moment to rise up to the clouds again after the restoration of the tower.

*As church steeples grace the skyline to the eye, so also do carillons send out their hymns far and wide to grace the church's appeal to the ear; here's a little of the story of carillons, in peace and in war, in their rich Netherlands homeland.*

The lot of the Town Hall carillon was a sad one. The bells were removed, like so many others, by order of the enemy and taken to Germany. This happened in the summer of 1943. The biggest bells were the last to go. The whole set was transported to the Lloydkade and lost sight of.

Several bells from Holland could be recovered after the liberation, but those of Rotterdam were not to be found. Thus the chimes in our town were silent for some years.

Church bells are subject to great risks in times of war; when metals are scarce, bronze is a valuable raw material. During World War I Germany had to sacrifice her bells and was making preparations for the requisitioning of the



THE OLD MASTER HIMSELF  
Mr. Fritsen, of the famed Netherlands bell-founders Petit & Fritsen, holds the smallest bell of the new carillon his firm made for the Town Hall, Rotterdam—an instrument of forty-nine bells, the largest carillon thus far made by bell-founders in Holland.



ADDING SOME FINISHING TOUCHES  
A workman plies his trade in Aarle-Rixtel, the little Brabantine village where the bell-foundry was established centuries ago; this bell is part of the carillon installed to replace the one stolen by the Germans from Rotterdam in the recent war.

beautiful carillons of Belgium as well, when a bold letter of Cardinal Mercier to the Reichskanzler Count Von Hertling prevented this attack on an irreplaceable national property.

Twenty-five years later such a thing was hardly possible any more. Hitler's governing-machine worked like a steam-roller in the occupied countries: nobody could arrest its course. In the Netherlands the bells were removed and carried away by hundreds via the inland waterways. In many a case it was only the end of the war which prevented their being melted down, and thus it was that many bells could be retrieved and after the liberation restored to the owners.

For a number of bells the liberators came too late. No trace could be found, for instance, of the carillon of the Rotterdam Town Hall. But Rotterdam did not resign herself to the fate of having her bells silenced. Immediately after the liberation, the municipal staff took the initiative to present the municipality with a new carillon. This bold plan succeeded, though the moneys raised were not sufficient to fully pay for it. The Van Ommerens, a wellknown family of ship-owners who had given the former chimes, presented the town with the three biggest bells, named Labour, Peace, and Prosperity, so that the carillon is complete now.

It was supplied by the famous bell-foundry of Petit & Fritsen at Aarle-Rixtel, a workshop which has been established for centuries in a little Brabantine village, where the noble art is still being cultivated with unaltered devotion. The Rotterdam chimes are the biggest carillon ever made by these highly skilled experts.

The new carillon, just as the old one was, is composed of 49 bells. Its composition, or rather its disposition, has been changed, however. The former carillon was based on an A-flat bell (diameter 194cm.—about 6' 5"; weight 4034 kilos—close to 9000 pounds) and had a range of four complete octaves up to Af3, whereas the new one starts with G (diameter 207.5cm.—about 6' 11"; weight 5654 kilos—some 12,460 pounds). A-flat and B-flat are missing, as well as all tones between c—a3.

Taylor's A, B, and C bells weighed respectively 3503, 2570, and 2008 kilos; the same bells of Petit & Fritsen weigh 4422, 2804, 2454 kilos. Accordingly the big bells of Fritsen are considerably heavier than those of Taylor.

Besides the somewhat greater diameter, this difference in weight is especially due to the fact that the striking-rim, i. e. the thickening in the profile of the bell-mouth against which the tongue strikes, is thicker. This property causes the full sonorous sound which the bells of Fritsen have in common with the famous Hemony bells. When the bells were provisionally tried in the foundry the difference in sonority of the little bells as compared with that of the old one could be clearly observed already.

The old keyboard started with the A key, the peal of the bells being therefore a half-tone lower than the carillon played. In the new chimes, the G bell has been coupled to the B-flat key, the A bell to the C key, etc., so that everything sounds one and one-half tones lower than the performer plays. At Mechlin this difference amounts to two tones. As a result of this, the sound becomes fuller at the same time. Smaller carillons often have a higher pitch than they are chimed.

On July 20, 1948, the bells, cast by the ancient firm of bell-founders Petit & Fritsen at Aarle-Rixtel, made their joyous entry into sympathetic Rotterdam on five heavy trucks, to be delivered at the foot of the tower. At once the hoisting and mounting was taken in hand.

At the celebration of the golden jubilee of Queen Wilhelmina's reign the municipal carillonner Ferd. Timmermans played his mighty instrument to his heart's content and the national songs sounded over resurrecting Rotterdam as in days of yore.

It was a tough job to hoist the heavy bells to their places high up in the tower, but the work was done without incident. Now the chiming of the bells is an integral part of the life of the town once more.

Plans are being made to make Rotterdam a center of the art of chiming. So beautiful and complete a set of bells calls for the repertoire to be renewed and supplemented. After a long period of inactivity the Netherlands have for the last thirty years again had a productive generation of composers whose fame is beginning to spread abroad. Modern musicians have composed little for carillon. However popular chimes may be in the Low Countries, from the modern composition point of view they are a neglected instrument. We are now trying to change all that and to gradually renew the repertoire. Modern composers are to be interested in belfry music by offering prizes for new compositions, so that the carillon is going to play a more important part in the musical life of the nation.

## Happiness is Where You Work

By RUTH BAKER CHATFIELD

Who unintentionally explains here why T.A.O. thinks Miss Soosie is so grand

WITH some timidity I made this report to T.A.O., with no thought of its being put into print but just to make it known that occasionally Miss Soosie steps out creditably (I hope) although she knows she can't possibly compete with the big names, nor does she want to. T.A.O. is at most times kind, sometimes caustic. Completely flabbergasted at the urgent request that I let it go into print, I meekly consent—and place whatever blame there is, on T.A.O. Since I am in no way related to F.D.R., Harry, or John L., perhaps T.A.O. will smile amiably on this Miss Soosie's record.

We, the Miss Soosies, are likely to be found in the small churches. Of ail churches, the small ones are my pet enthusiasm and my love—I've had my fling in a large one. And the small ones are still my love. They do more unostentatious good in their communities than folks dream.

They have no paid secretaries, no paid young-people's directors, no high-pressure advertising facilities, etc. and etc. Their ministers are frightfully underpaid for the amount of work they do—though I am sure these same ministers would scoff if you told them that. Their organists, also underpaid (perhaps?) thrive as do the ministers on their mania for serving. O sure, not all of them . . . but that's another side of the picture. Let's keep it cheerful.

Our church has approximately 200 members. Our minister is also church secretary. Besides making up the Sunday bulletins for the mimeograph, he also makes up a church newsletter every third month. He is adviser to the young people's club, a devoted husband, proud father of three children, preacher, shepherd to his flock, staunch friend, and a thousand and one other commendable things. And, by the way, our young people's club is the envy of most churches in the City. At last year's series of six Lenten services which were city-wide, our young people attended almost 100%.

We have two volunteer choirs. Chancel Choir began eight years ago as a junior choir. At that time a volunteer quartet did the Sunday music. The choir now numbers twenty faithful members, the most faithful being the five tenors and six basses. That's a record, bless 'em! Average age of Chancel Choir membership is 20. Several married couples are regular in attendance.

Fourteen girls, ages 12 to 16, make up Carol Choir. Because of lack of seating facilities and music, membership in this group is closed for the present. Boys of this age are not provided for, musically, but are welcomed into the Chancel Choir as soon as they reach 16—if they can pass the entrance test.

Our music is not always perfect. In fact hardly ever. But our aims are ever high, enthusiasm abounds, and improvement is constant. Last year a men's chorus was organized to furnish music for a laymen's Sunday; the young men in the Chancel Choir were faithful also to this group, which numbered 15 and continued work together until Easter.

One of our problems is a limited library due to our limited music budget. Sometimes this limited budget cheers me, for when I buy, it is necessary to discriminate. Once we had the good fortune to secure fifty old public-school music-books in which could be found much beau-

teous church music. By dint of cutting & pasting, our library has benefited considerably. For example, a four-part arrangement of Bach's "Sleepers wake" was one of the treasures.



FRANKLIN STREET  
PRESBYTERIAN CHURCH

"SOMETHING PRETTY SPECIAL"

The top part of the front page of the mimeographed Sunday bulletin of the Franklin Street Presbyterian, Elmira, N.Y. That picture of the Church stands out so well because the original drawing had not been cluttered up with too much useless detail.

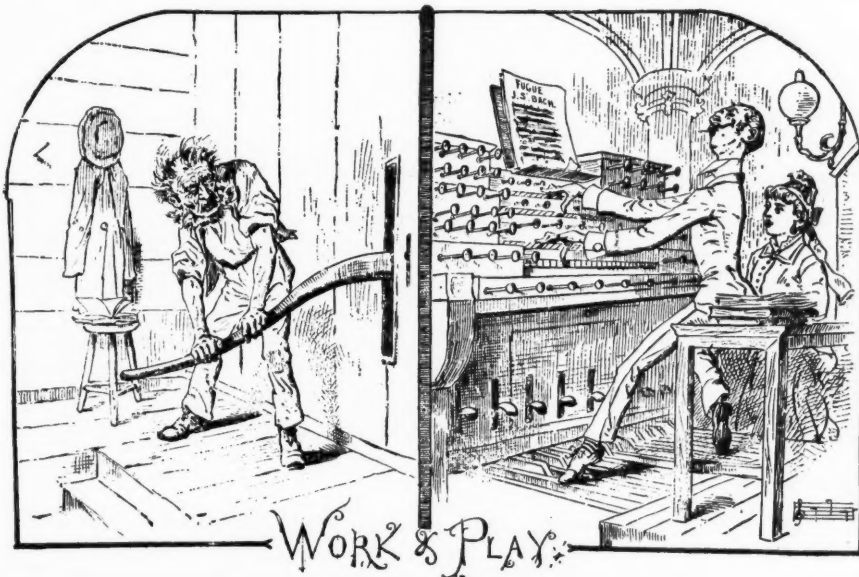
And you should hear our organ. We still can't believe it. Last summer when the builder began work on it, many of us were doubtful of the outcome. It didn't seem possible that there was any music at all in the old instrument; the softest voice, a Dulciana, sounded like the blast of doom. There was no such thing as playing softly. But our builder and his family are rather extraordinary people; they all have a hand in the building—two daughters, a son, and the Missis who is the chief electrical wizard. It's really quite a Company. What they did to our little organ is absolutely unexpressible in any sixty-four-dollar word. There are eight ranks:

Pedal: 16 Bourdon, playable also at 8' (compliments of the builder); G-P, 4'-G-P (also compliments of the builder), S-P.

Great: 8 Diapason, Melodia, Dulciana; 4'-G-G, S-G 16-8-4, and S-G 2 2/3' (builder again).

Swell: 8 Stopped Flute, Salicional; 4 Flute; 8 Oboe; Tremulant; S-S 16-8-4.

Deagan Chimes, playable on both manuals, have been added. Completely under expression and electrified, our organ is a joy. The sweet little Dulciana is at last sweet and little.



EVEN FROM EARLIEST TIMES  
Miss Soosie's gentleness and self-abnegation fooled Dr. Pedalthumper into taking the spotlight and thinking more highly of himself than his achievements warranted, as this cartoon made by "C.G.B." for the Hilborne L. Roosevelt catalogue proves.



And so we had a recital!

Bach, Prelude & Fugue Em; Siciliano.  
(Two vocal solos)  
Trad., Londonderry Air  
Handel, Largo  
Russell, Song of Basket-Weaver  
Rogers, Scherzoso  
Macfarlane, Evening Bells & Cradle Song  
(Two vocal solos)  
Callaerts, Intermezzo  
Mailly, Marche Solennelle

Bach is there because I love him. Although the layman thinks him highbrow, it was felt that an extensive program-note would bring him . . . excuse please! Would bring them up to his level. After Bach, I frankly set out to tickle ears and everybody was happy. The soprano soloist, Crystal Ewing, is one of the best in the City; she teaches music appreciation in the schools. We had a wonderful time. The rebuilding was done by the R. Wilson Ross Organ Company of our City.

As you can see by our Church bulletin, we haven't much money. The cover cut was donated by one of our members, an architect; mimeographing is done for us at small cost. Be we think it's all something pretty special. [It is.—Ed.] There's no dull moment in our little Church at any time. Every bulletin lists endless activities for the following week.

And ours is only one of thousands of small churches, with not much money, but ever so much enthusiasm for the good things of the spirit, realized only in doing work for the Lord.

P.S.: Everybody liked the recital, and nobody but the Man of Our House and the minister knows about that Mus.B. label.

#### ADDENDA

T.A.O. spotted that Mus.Bac. degree after having Glowed With Pride over the recital program and then turning its Secret Service Department loose on the task of learning something about Mrs. Chatfield. A diploma in piano from Lebanon Valley College, then the Mus.Bac. from Susquehanna University. Sure enough, our Miss Soosie. Excellent education. Cheerful; optimistic; diligent in serving the church. Here's the music she played and had her choir sing for the Sept. 25 morning service:

Kinder, Meditation for Sunday  
"Call to Worship"  
"The Lord is my shepherd," Cain  
off. Lemaigre, Offertory F  
"Call to Prayer"  
Lemaigre, Grand Chorus

"In Moonlight—but title inappropriate for morning, so . . ." is Mrs. Chatfield's explanation of her switch of title on the Kinder. Good idea, isn't it? That conscientious & hard-working minister is the Rev. J. T. M. Wilson. And the Church—Franklin Street Presbyterian, Elmira, N.Y.

#### ST. LOUIS ORGAN DEDICATION

*A Catholic Cathedral shows how organs should be dedicated*

Our thanks to the Kilgen Organ Co. for a photograph taken during the ceremonies of dedication in the St. Louis Cathedral. Organs are not a pulpit part of the church but a music part; they are installed not to be talked about but to be heard. After the customary dedication liturgies, the Cathedral presented Dr. Mario Salvador, its organist, in the following recital, moving the console to a position of high honor for the occasion:

Van Hulse, Postlude on Veni Creator  
Bach, Prelude & Fugue D  
Schubert, Ave Maria  
Dupre, Prelude & Fugue Gm  
Widor, Son. 8: Mvt. 3

Wood, Toccata

Douglas, Suite Bm; Legend

Mulet, Tu Es Petrus

The photograph speaks eloquently for itself. Normally, as our readers know, the console is located behind the high altar, not as here shown.



A THING OF BEAUTY

A "home and entertainment Wurlitzer completely self-contained," built to the stoplist presented in these pages, reflecting the enormous resources obtainable when off-unison stops are added; that short-compass Pedal clavier should be extended.

#### A WURLITZER ELECTRO-TONE

*One of the best stoplists yet presented in this new field*

What the world wants and needs a lot of is nothing more complicated than simple unadulterated beauty and it wants it in a music instrument just as it does in a sunset, wife, or high drifting clouds. Here's the stoplist of a Wurlitzer electrotonic introduced last summer.

Pedal		Swell	
16	Bass	16	Flute
8	Octave	8	Diapason
Great			Flute
16	Flute		Strings
8	French Horn		Cello
	Clarinet	4	Flute
5 1/3	Mixture	2 2/3	Mixture
4	Flute	2	Piccolo
2 2/3	Mixture	1 1/3	Mixture
2	Piccolo	1	Fife
1 3/5	Mixture	8	Oboe Horn
1 1/3	Mixture		Chimes
1	Fife		Tremulant

Accessories seem to include a volume swellshoe; two ensembles, Full Ensemble on Great, "Cathedral" ensemble on Swell; and control to bring on an Echo effect, possibly the loudspeaker located at a distance.

This stoplist mixes the flues & reeds by pitch order in the Great but keeps them separate in the Swell. That word Mixture should be changed to the more appropriate Quint, Nasard, Tierce, etc. Organists will at once recognize the tremendous step forward in these off-unisons; they are invaluable in an electrotone exactly as in an organ, for by them the player can gain colors not obtainable otherwise. This is particularly important in small instruments. These off-unisons not only create new & delightful solo colors but they give ensembles a richness worth lots more than it costs.

This particular model can be had completely self-contained for residences, or with the usual tone-cabinets separately located. Pedal compass is only 25-note, which is quite enough for amateurs but would prevent a professional organist's use of the instrument for practise and teaching. Wurlitzer should and probably will remedy that. But take a look at the accompanying photo. Wouldn't you feel a lot prouder (and consequently happier) if you owned such an instrument?



**LET'S STOP DECEIT***And begin using honesty*

"It is nice to have beautiful names and organists love names." Even to the point of misrepresentation & falsehood, it seems. We take a set of Bourdon pipes, operate them through six different sets of wires, and, lo & behold, we blossom out with six different tones? It is time we put away childish things. If pipes sound like a good Bourdon when played from this manual at this pitch, they're going to sound exactly the same no matter from what manual we play them or at what pitch. No stoplist will ever be permitted in these pages if this fundamental principle of honesty is violated. And don't blame the builder; he knows better. It is the organist who is desperately trying to deceive people.

*Begin With This One*

ROCHESTER, N.Y.

Eastman School of Music

Studio of Catharine Crozier

Aeolian-Skinner Organ Co.

Being completed now

V-19. R-22. S-21. B-2. P-1327.

PEDAL: V-3. R-3. S-5.

16 Bourdon 32

(Quintade-G)

8 Spitzprinzipal 32

(Quintade-G)

4 Choral Bass 32

GREAT: V-4. R-4. S-4.

16 Quintade 61

8 Principal 61

Gedeckt 61

4 Prestant 61

SWELL: V-7. R-10. S-7.

8 Rohrflöte 73

Viole de Gambe 73

V. Celeste 73

4 Gemshorn 73

2 Superoctave 61

IV Plein-Jeu 232

8 Trompette 73

Tremulant

CHOIR: V-5. R-5. S-5.

8 Cor de Nuit 73

4 Koppelflöte 73

2 2/3 Nasard 61

2 Blockflöte 61

1 3/5 Tierce 61

Tremulant

COUPLERS 19:

Ped.: G. S-8-4. C-8-4.

Gt.: G-4. S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Combons 20: P-4. G-4. S-4. C-4.

Tutti-4.

Combon Couplers 2: P-G. P-S.

Crescendos 3: S. C. Register.

Reversibles 2: S-P. Full-Organ.

Cancels 2: 16' Manual Stops. Tutti.

Action Current: Orgelectra.

Blower: Orgoblo.

Swell & Choir are located in ceiling chambers; Great and Pedal are in the Studio with exposed pipework.

**AND NOW THE CLIMAX**

In September we showed a two-manual Wicks, in October a three-manual, and here a four-manual just built for St. Ita's Catholic Church, Chicago, Ill. In this example the purchaser asked Wicks to go back to the ancient but not honorable stopknob console.

*Now Add One Stop*

ALPENA, MICH.

Trinity Church

Aeolian-Skinner Organ Co.

Completed, Nov. 10, 1949

V-19. R-21. S-22. B-3. P-1343.

PEDAL: V-2. R-2. S-5.

16 Bourdon 44

(Chimney Flute-S)

8 Octave 32

(Bourdon)

(Chimney Flute-S)

GREAT: V-5. R-5. S-5.

8 Diapason 61

Bourdon 61

4 Octave 61

Rohrflöte 61

Fifteenth 61

SWELL: V-7. R-9. S-7.

8 Chimney Flute 85-16'

Viole de Gambe 73

V. Celeste 61

4 Gemshorn 61

III Plein-Jeu 183

8 Trompette 73

Oboe 73

Tremulant

CHOIR: V-5. R-5. S-5.

8 Concert Flute 73

Dulciana 73

Unda Maris 61

4 Koppelflöte 73

8 Clarinet 73

Tremulant

COUPLERS 18:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 3: S. C. Register.

Combons 20: P-4. G-4. S-4. C-4.

Tutti-4.

Combon Couplers 3: P-G. P-S. P-C.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.

Blower: 3 h.p. Orgoblo.

**CHICAGO, ILL.**

St. Ita's Catholic Church

Wicks Organ Co.

V-61. R-68. S-76. B-13. P-4230.

PEDAL: V-8. R-10. S-21.

16 Principal 32w\*

(Diapason-G)

Bourdon 44

(Lieblichbordon-S)

Violone 32

(Dolce-C)

10 2/3 (Dolce-C)

8 Octave 32\*

(Bourdon)

(Gedeckt-G)

(Flute-h-C)

(Viola da Gamba-S)

(Dulciana-C)

5 1/3 Quint 32

4 Superoctave 32\*

(Blockflöte-S)

III Mixture 17-19-22 96\*

16 Bombarde 32\*

(Tuba-L)

(Fagotto-S)

(Tuba-L)

\*Unexpressive.

GREAT: V-14. R-16. S-14.

All pipes exposed without case

16 Diapason 61

8 Diapason-1 61

Diapason-2 61

Gedeckt 61

Hohlflöte 61

Gemshorn 61

4 Octave 61

Rohrflöte 61

- 2 2/3 Quint 61  
2 Fifteenth 61  
III Grave Mixture 12-15-17 122  
Acute Mixture 15-19-22 122  
8 Trumpet 61  
4 Clarion h 61

The Fifteenth is borrowed for the Mixtures.

SWELL: V-16, R-19, S-16.

- 16 Lieblichbordun 73  
8 Diapason 73  
Stopped Flute 73  
Flauto Traverso 73  
Viola da Gamba 73  
Salicional 73  
Voix Celeste 61  
4 Octave 73  
Blockfloete 73  
Violina 73

- 2 2/3 Nasard 61  
2 Spitzfloete 61  
IV Scharf 244  
16 Fagotto 73  
8 Cornopean 73  
Oboe 73  
Tremulant  
Tremulant Reeds

CHOIR: V-14, R-14, S-15.

- 16 Dolce 73  
8 Violin Diapason 73  
Melodia 73  
Flute h 73  
Viola 73  
Dulciana 73  
Unda Maris 61  
4 Claribel Flute 73  
Dulcet 73

- 2 2/3 Quint 61  
2 Flageolet 61  
1 3/5 Tierce 61

- 1 1/7 Septieme 61  
8 Clarinet 73  
Harp pf 49  
Tremulant  
Tremulant Reeds

SOLO (L): V-9, R-9, S-10.

- 8 Stentorphone 73  
Grossfloete 73  
Viole d'Orchestre 73  
Viole Celeste 61  
4 Viole 73  
8 Tuba 85r16'  
Orchestral Oboe 73  
French Horn 73  
4 Tuba Clarion 73  
8 Chimes pf 25  
Tremulant

COUPLERS 36:

Ped.: G-8-4, S-8-4, C. L.  
Gt.: G-16-8-4, S-16-8-4, C-16-8-4,  
L-16-8-4.

Sw.: S-16-8-4, L-16-8-4.

Ch.: S-16-8-4, C-16-8-4, L-16-8-4.

Solo (L): L-16-8-4.

Crescendos 4: S. C. L. Register.

Crescendo Couplers 1: All Shutters to Swell Shoe.

Combons 36: P-6, G-6, S-6, C-6, L-6, Tutti-6.

Combon Couplers 4: P-G, P-S, P-C, P-L.

Reversibles 5: G-P, S-P, C-P, L-P.

Full-Organ. Last named does not draw the 16' manual stops.

Silencers 1: Bombarde & 16' Couplers. Cancells 6: P, G, S, C, L. Tutti.

Somebody here realizes that the couplers in any fair-sized organ are never installed for ensemble achievement but invariably for registrational possibilities.

BUFFALO, N.Y.

Holy Trinity Lutheran

M. P. Moller Inc.

Opening recital, May 4, 1949

Organist, Dr. Roberta Bitgood

Incomplete Content:

V-37, R-43, S-60, B-11, P-2725.

PEDAL: V-4, R-6, S-15.

- 16 Principal 56  
Bourdon 44  
(Quintaten-G)  
(Lieblichgedeckt-S)  
(Dulciana-C)

- 8 (Principal)  
(Bourdon)  
(Dulciana-C)

- 4 (Principal)

- III Mixture 96

- 16 Posaune 56

- (Fagotto-S)

- 8 (Posaune)

- (Fagotto-S)

- 4 (Posaune)

Antiphonal pf

- 16 Sub-Bass

- Viola

- 8 Principal

- Flute

GREAT: V-9, R-11, S-10.

- 16 Quintaten 61

- 8 Diapason 61

- Bourdon 61m



WALTER BAKER

whose program of special musicales for the season shows he has courage. It's a new position for him in New York; his choir is new. But the report of his first program shows he has an ability that matches his courage. He is one of the truly fine artists under Bernard R. LaBerge management.

- Gemshorn 61  
4 Octave 61  
Rohrfloete 61  
2 2/3 Quint 61  
2 Superoctave 61  
III Mixture 183  
8 Chimes A-F 21  
Tremulant

SWELL: V-15, R-17, S-15.

- 16 Lieblichgedeckt 73  
8 Geigenprincipal 73  
Rohrfloete 73  
Flute Dolce 73  
F. D. Celeste tc 61  
Gamba 73  
G. Celeste tc 61  
4 Geigenoctave 73  
Flute Triangulaire 73  
III Plein-Jeu 183  
16 Fagotto 73  
8 Trumpet 73  
Oboe 73  
Vox Humana 61  
4 Clarion 73  
Tremulant

CHOIR: V-9, R-9, S-9.

- 8 Concert Flute 73  
Viola 73  
Dulciana 85-16'  
Unda Maris tc 61  
4 Nachthorn 73  
Gemshorn 73

- 2 2/3 Nasard 61  
2 Flautino 61  
8 Cor Anglais 73  
Tremulant

ANTIPHONAL pf

- 8 Diapason  
Flute  
Viola  
Viola Celeste

- 4 Octave

- II Mixture

- 8 Tromba

Tremulant

COUPLERS 34:

Ped.: G-8-4, S-8-4, C-8-4, A-8-4.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4,  
A-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4, C-16-8-4.

Ant.: G-8-4, S-8-4, A-16-4.

Crescendos 4: S. C. A. Register.

Crescendo Couplers 1: All Shutters to Swell Shoe.

Combons 43: P-7, G-7, S-7, C-7, A-4, AP-4, Tutti 7.

Reversibles 5: G-P, S-P, C-P, A-P, Full-Organ.

Antiphonal Organ will play from the top manual; it is not included here in any part of the computations excepting the total number of stops.

WELL GLORY BE

For a pair of shoes an almost-free American works 6 1/4 hours, a socialized Britisher works 25 1/2 hours, and a perfected socialist in Russia works 145 hours. How grand socialism is. It permits a worker to work so many more hours without accomplishing a darned thing. Reported from an advertisement by the Standard Steel Spring Co., Coraopolis, Pa.

## He Wanted It—Now He Has It

He is **RICHARD L. ABBOTT**

Now completing his fourth year as organ major under William G. Blanchard

A consuming interest in the organ, plus ambition, mechanical skill, and initiative, has, over a period of two and a half years, resulted in a fine 3-rank unified 2m organ in the Claremont, Calif., residence of Richard L. Abbott, senior in Pomona College. For some years he did much of his practise at home on a 2m & pedal Estey harmonium, but an absorbing interest in the fundamentals of organ construction led him to build a more suitable instrument for himself.

### THE ORGAN

V-3. R-3. S-26. P-219.

16' Bourdon 85

8' Diapason 73

Salicional tc 61 (bottom octave of 12 free-reeds)

4' Harp 49

Bottom octave of Bourdon and Diapason on  $3\frac{1}{4}$ " wind, all else on  $3\frac{3}{4}$ ".

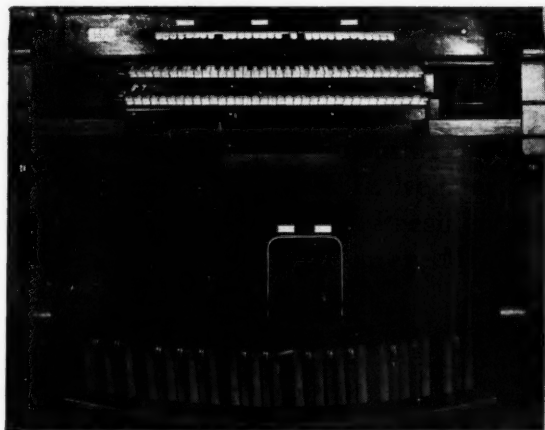
### THE CONSOLE

Pedal		Salicional	
16	Bourdon	2 2/3	Salicional
8	Diapason	2	Salicional
	Bourdon	8	Harp tc
	Salicional	4	Harp
5 1/3	Bourdon	One	prepared-for.
4	Diapason		Swell
	Bourdon	8	Diapason
One prepared-for.			Bourdon
Great			Salicional
16	Diapason tc	4	Bourdon
8	Diapason		Salicional
	Bourdon	2 2/3	Bourdon
	Salicional	2	Bourdon
4	Diapason	1 3/5	Bourdon
	Bourdon		Tremulant

Tremulant affects entire organ, with the exception of the bottom octave of the Bourdon and Diapason.

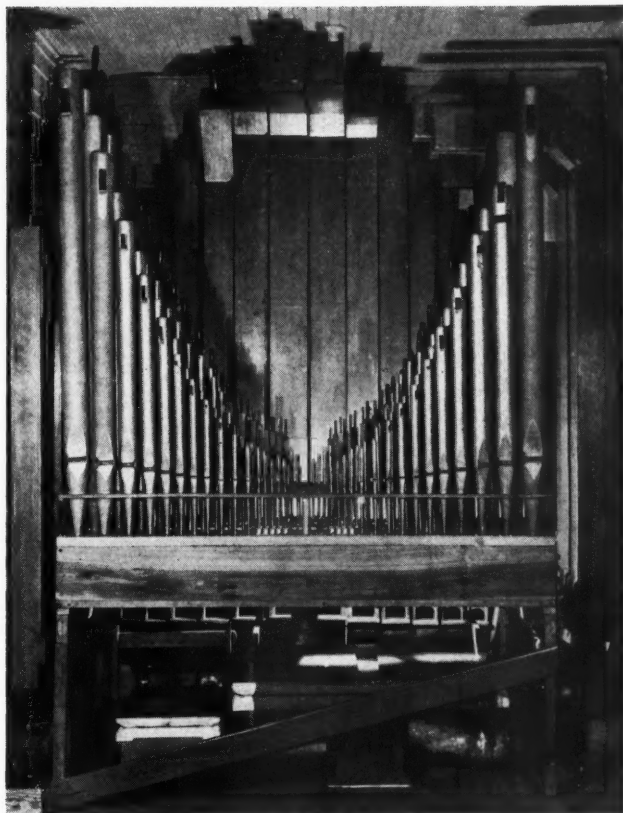
A start was made during the 1947 Easter vacation when Mr. Blanchard gave him an unused Gedeckt, originally intended for Mr. Blanchard's own Moller (January 1941 T.A.O.) but crowded out for lack of room; it ran from 16'-C up into the 4' octave. And thus pupil followed master and undertook to build himself an organ too. An excellent example, excellent master, excellent pupil.

Making frequent use of Mr. Blanchard's complete home woodworking shop, Mr. Abbott built his own chests, using Reisner direct-valve units. From P. T. Gearhart, west-coast Moller man and custodian of Pomona College organs,



ONCE HARMONIUM—NOW ORGAN

You'd never guess this was not originally built as an organ console; it's an old one-manual harmonium with the interior discarded and the case made over to receive two manuals and pedalclavier.



THE ABBOTT ORGAN

and all that is therein represents two and a half years of work, some of it during odd hours left over from his College studies, and much of it during his school vacation periods when all his time was devoted to this favored project.

he obtained a used Kinetic blower and set of strings. A used Diapason rounded out the pipework; a Harp, purchased from an old theater organ, was added. Construction of chests, installation of valve units, and piping the wind consumed most of the summer vacation. By November all pipework was in place and efforts were transferred to the console.

An old harmonium was secured, the innards removed, and the case adapted to house two keyboards, secured from Alfred G. Kilgen of Los Angeles. A new pedal clavier was bought from Durst, stop-tongues and switches from Reisner. Working at odd moments through the school year, and steadily during the summer, the organ was virtually complete by the start of the new college year.

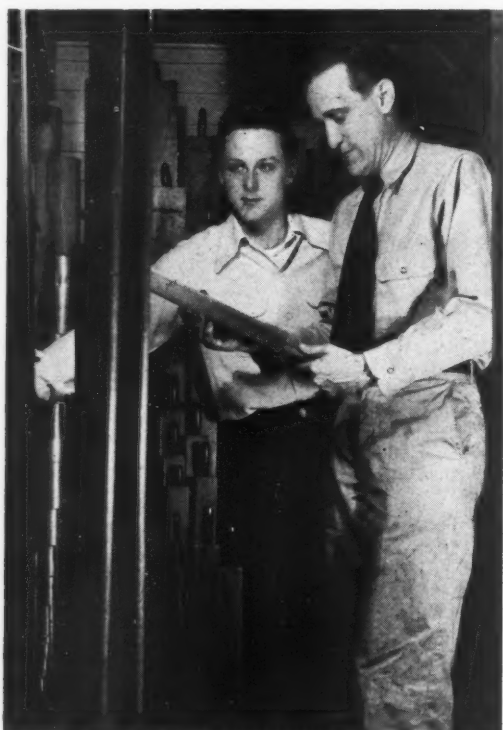
Swell-shutters, last major project, were taken from a large reed instrument; Mr. Abbott constructed individual pneumatic motors for each shade. Since the string rank stopped at tenor-C, twelve harmonium reeds, reversed to sound by blowing instead of suction, were installed to fill in the bottom octave—with surprisingly satisfactory results. Action current is supplied by a rectifier built up from parts secured from a radio-supply house. Thirty dollars plus a little wiring completed this part of the job.

The organ is installed at one end of a glassed-in porch, the chamber being  $5 \times 7\frac{1}{2}$  and 8' high; few pipes had to be mitered. No pistons or reversibles have been installed but Mr. Abbott is working on them. Final voicing and tone-regulation were done with the assistance of Mr. Gearhart. Estimated cost of the organ to date, about \$850.

Mr. Abbott, well versed in radio and electronics, plans to enter the organbuilding industry when he graduates; he is organist of Westminster Presbyterian, Ontario, Calif. In Pomona he holds the Howard Scholarship for excellence in applied music.

Factors contributing to his successful completion of the organbuilding project: information gleaned from T.A.O.,





**PUPIL AND MASTER**  
Richard L. Abbott allows William G. Blanchard to inspect one of the pipes inside the chamber of the unified organ he built for himself in his own home in Claremont, Calif., where he henceforth can do all his practise in utmost efficiency and comfort.

encouragement and advice from Prof. Blanchard and Mr. Gearhart, and sympathetic parents. Photos of the project reproduced in these pages were taken by Mr. Blanchard.

#### WEDDING MUSIC FOR BARKLEY-HADLEY

*Played by Robert M. Webber who here reports the facts*

"The press was misinformed of the music used, but herewith is the authentic list," said Mr. Webber. "The then Mrs. Hadley chose all but the first three and the hymntune, added because of the time involved. I was instructed to begin playing at 10:15. The ceremony was scheduled for 11:00 but began five minutes later. So I had to fill the extra time. Representatives of the press were in the Chapel waiting for things to happen." The music:

Ford, A Fantasy of Moods  
Bonnet, Romance Sans Paroles  
Butler, Capriccetto  
Bach, When Thou Art Near  
Air for G-String  
Strauss, Tomorrow  
Wagner, Evening Star Song  
Dreams  
Beethoven, Son. Pathetique: Adagio  
Massenet, Thais: Meditation  
Barnby hymntune, "O perfect love"  
Wagner, Lohengrin Wedding March  
Mendelssohn, Wedding March

"Both the rehearsal (40 minutes late) and the ceremony (five minutes late) went without major mishap. To the shock of some who will read this, and the delight of others, I used the Tremulant and I'm glad. There were numerous complimentary comments on the music and I'm sure this helped sell it.

"The organ used is a Wicks; it had a complete overhaul for the occasion. While small, it lent itself well to the music used. As in so many other affairs we organists run into, I did not receive the list of music desired until late Wednesday night Nov. 16, purchased the greater part of it the next after-

noon (tearing downtown from school) ran through some of the numbers that night before choir rehearsal, and read the rest of it the following morning for the ceremony.

"With thanks to Emanuel Sutter, organist of the Church of the Holy Apostles, St. Louis—he got his bid in first—the pages were turned at the proper times, which gave me greater peace of mind, due to the difficulties already mentioned.

"Sorry, ladies, you'll have to read the newspapers for the accounts of who wore what."

T.A.O. flings this wedding program at those selfish professionals who suggest the most hopeless trash for these happy wedding festivals. The Veep is probably the best comedian we have in politics today; certainly Mrs. Veep will give him a run for his money, for she has shown unusual sprightliness of mind, charm of character, and beauty of face. If she doesn't succeed in setting stuffy Washington on its ears, it won't be her fault. All success to her.

Said a newspaper account, the Veep "exchanged vows with Mrs. Hadley in the small oak-paneled Singleton Memorial Chapel of 'St. John's Methodist Church, St. Louis.'" The organist had more to do than the preachers or anyone else in the whole affair; but his name never got mentioned. So let's mention it again right here: Robert M. Webber. To whom thanks for his report.

Our thanks to the Wicks Organ Co. for supplying the stoplist of the organ used.

ST. LOUIS, MO

St. John's Methodist

Wicks Organ Co.

Installed, 1928

V-5. R-5. S-32. B-27. P-389.

#### THE ORGAN

16	Bourdon	97	2	Salicional
8	Diapason	73	8	Bourdon
	Salicional	73		Vox Humana
	Gemshorn	73	16	Bourdon
	Vox Humana	73	8	Bourdon

#### THE CONSOLE:

Pedal				Salicional
16	Bourdon			Gemshorn
8	Diapason			Bourdon
	Bourdon		4	Bourdon
	Salicional			Salicional
	Gemshorn		2	Bourdon
4	Diapason		8	Vox Humana
Great				Tremulant
16	Bourdon		8	Diapason
8	Diapason			Bourdon
	Bourdon		4	Salicional
	Salicional			Bourdon
	Gemshorn		2	Salicional
4	Diapason		8	Bourdon
	Bourdon		4	Vox Humana
				Vox Humana

Crescendos 2: Pipework. Register.

Ensembles 4: Soft Great & Pedal. Loud Great & Pedal.  
Soft Swell & Pedal. Loud Swell & Pedal.

Cancels 2: GP. SP.

All this was what an organist wanted for his money 21 years ago, and he wanted it operated from a 3m console. T.A.O. rejoices that the Veep got married; otherwise this interesting organ and superior wedding-music program would not have been reported here. Mr. Webber is organist of the Church and let's be glad Mrs. Hadley and her jovial politician had sense enough to ask the official Church organist to do the job; he did it better than an imported 'star' could have done. Maybe the world isn't so bad after all.

#### WATCH YOUR STEP

If you're careless in using the word Organ for the wrong thing, better know what Isaiah 5: 20 says: "Woe to those who call good evil, and call evil good, who make out darkness to be light, light to be darkness, who make out bitter to be sweet, sweet to be bitter."





# WALTER BAKER

**Organist** ■ **HOLY TRINITY LUTHERAN CHURCH** ■ **New York City**  
**Faculty** ■ **PEABODY CONSERVATORY OF MUSIC** ■ **Baltimore, Md.**

**Available — EAST, MIDDLE WEST, CANADA — Throughout Season**

**Recording Exclusively on Adelphia Records**

BACH—*Fugue a la Gigue*

BACH—*Erbarm' dich mein, O Herre Gott*

(Available through Adelphia Record Company, 510 East Wynnewood Road,  
Wynnewood, Pennsylvania)

**RICHMOND, Va.:** "... massive power, relieved by music of a quieter type, always done with beauty and fine shading, never relapsing into sentimentality."

**BERNARD R. LABERGE, Inc.,** Exclusive Management  
119 West 57th Street, New York 19



# CLAIRE COCI

*Tutor of Sacred Music, Union Theological Seminary, New York  
Head of the Organ Departments, the Dalcroze School of Music, and the  
David Mannes Music School, New York*

**Available — EASTERN UNITED STATES AND CANADA — Before Christmas  
MIDDLE WEST, January and February — SOUTHEAST, Spring 1950**

TOLEDO BLADE, January 24, 1949—By Aline Jean Treanor  
"Claire Coci's Organ Recital Taxes Capacity of Peristyle"—headline—"Many Stand for 2-Hour Concert by Artist Who is Able to Do Wonders With Instrument."

"Miss Coci smashed two Peristyle records yesterday. She attracted 1,900 listeners, the largest audience of any organ recitalist, and she held them attentive for a 2-hour program that included two encores, the longest an audience ever sat through."

"She clears her music of the monstrous confusion organists are prone to exhibit, she sends her melodies ringing out clear,

she keeps her meter strong so that rhythms are felt even in the music of an instrument that has little rhythmic gift. Her mind and hands and feet move in complete coordination.....Her phrases are spoken aptly and precisely. She pulls out the stops that are called for, whether in Bach or Dupre. The result is music of a high order.

"Over and above the music offering, there comes a message of the human spirit from a woman who is notable for the part of herself she gives to every endeavor."

**Exclusive Management: BERNARD R. LABERGE, Inc.,**  
119 West 57th Street, New York 19



# DAVID CRAIGHEAD

Organist, PASADENA PRESBYTERIAN CHURCH — Faculty, OCCIDENTAL COLLEGE, Los Angeles, Calif.

**AVAILABLE EASTERN UNITED STATES IN NOVEMBER  
WEST AND PACIFIC COAST THROUGHOUT SEASON**

FRESNO: "Definitely in the virtuoso class, Craighead showed himself to be an artist of the highest ability in his rendition of Johann Sebastian Bach's Concerto in D minor (after Vivaldi) . . . . Playing his entire program from memory, Craighead's pedal and manual technique were out of this world. His slow and sustained work as well as the more delicate passages to be found in the adagio movement of the Bach Concerto displayed his unusual musical powers . . . . Craighead easily is one of the outstanding organists of California, with a flawless manual and pedal technique. His program arrangement seemed unusually colorful and interesting, and attracted a large crowd."

**BERNARD R. LABERGE, Inc., Exclusive Management**  
119 West 57th Street, New York 19



# CATHARINE CROZIER

*Faculty — Eastman School of Music — Rochester, New York*

**Available: SOUTHEAST, Nov.-Dec. — EASTERN STATES & MIDDLE WEST, Throughout Season**

**HUNTINGDON—Daily News:** "To be proclaimed as one of the nation's ablest virtuosos places a high mark for anyone to attain in a recital. Miss Crozier lived up to the reputation which preceded her performance and acquitted herself with distinction and charm."

**PEORIA—Journal:** "A forceful, brilliant, even fiery player with boldness of musical conception, prodigious organ technique and unimpeachable taste and musicianship."

**TORONTO—Globe and Mail:** "A remarkably versatile American organist, as much at home in modern compositions as in the classics. Miss Crozier's rapid rise to a position of authority among present-day organists is easy to understand. She plays with great artistry, which, apart from her dexterity, arises largely from her expert handling of registration. Graduations of timbre and color always as agreeable as they are logical. She is a virtuoso, but virtuosity with her is not more than a contributory factor of her artistry, form and unity always being her end, even when performance is colored by the widest variety."

**BERNARD R. LABERGE, Inc., Exclusive Management**

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*Bernard R. La Berge presents*

# ROLANDE **FALCINELLI**

**Grand Prix de Rome — Organist of Le Sacre-Coeur, Montmartre — Faculty, American Conservatory in Fontainebleau — Distinguished Composer — Remarkable Improviser**

*Available—Eastern States & Canada—April & May 1950*

**NOTE:** *Following my long established tradition of presenting in this country great virtuoso organists of America and Europe, I take pride in offering this coming season ROLANDE FALCINELLI — Grand Prix de Rome—Organist of the Basilique du Sacre Coeur, Montmartre—and of the American Conservatory in Fontainebleau. Although still unknown to American and Canadian audiences, Miss Falcinelli has already established an enviable record for herself on the Continent and her recitals in Paris and in the Provinces have been highly acclaimed. A star pupil of the great Marcel Dupre, she follows in her master's footsteps as one of the great living interpreters and improvisators. She also has composed some most interesting organ works, some of which she will perform in her American tour.*

**Exclusive Management: BERNARD R. LABERGE, Inc.,**  
119 West 57th Street, New York 19



# HUGH GILES

*Minister of Music — CENTRAL PRESBYTERIAN CHURCH — New York City*

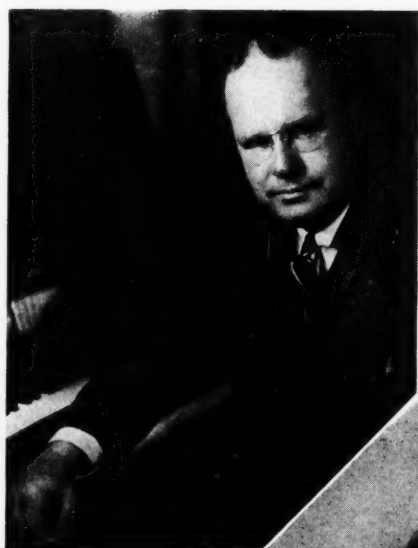
**Available — EASTERN UNITED STATES AND CANADA — Throughout Season  
SOUTHEAST AND FLORIDA — January 1950**

**MEXICO CITY—Novedades:** "The New York organist, Hugh Giles, played the monumental organ at the National Basilica of Guadalupe with great interpretative authority and sure technic."

**TOLEDO—Toledo Blade:** "Hugh Giles impressed a large Museum of Art audience with the instrument's scope and versatility, and with Mr. Giles' mastery of its many complicated processes."

**FRESNO—The Fresno Bee:** "Giles immediately established himself as an organ virtuoso and complete master of manual and pedal technic. Beautiful and distinctive in his playing, he easily passed from one great master to the other and always he reached a high point of artistic perfection."

**Exclusive Management: BERNARD R. LABERGE, Inc.,**  
119 West 57th Street, New York 19



# ALEXANDER McCURDY FLORA GREENWOOD

*In Joint Recitals of Organ and Harp*

**Available for Limited Number of Appearances in Eastern States & Canada Throughout Season**

**MONTREAL—The Gazette:** "In an extremely varied and admirably constructed program Dr. McCurdy proved himself not only a consummate technician and master of the resources of the instrument but also a discriminating artist with a fine sense of the rightness of color. All five Bach preludes were executed with the restraint and sobriety which their essentially detached sentiment and intimate feeling of devotion demands . . . Organ and harp go well together. Ravel's Introduction and Allegro, originally written for harp and strings, transcribes effectively. The performance was an able one as also was Miss Greenwood's execution of Zephyrs by Carlos Salzedo and Debussy's Clair de Lune."

**BERNARD R. LABERGE, Inc., Exclusive Management**  
119 West 57th Street, New York 19



# ROBERT NOEHREN

**ORGANIST OF THE UNIVERSITY OF MICHIGAN AT ANN ARBOR, MICHIGAN**

**Available — EASTERN STATES, MIDDLE WEST, CANADA — Through Entire Season**

Mr. Noehren has just returned from a European trip, this being his second trip in two consecutive years to make a special study of the organs of the 18th Century . . . . . He will now take up his duties as Organist of the University of Michigan, in Ann Arbor, becoming the successor to the late and great Palmer Christian . . . . During his two trips to Europe, Mr. Noehren played several concerts in England and on the Continent. Commenting upon his London appearance the noted English critic, Archibald Farmer, wrote in the "London Musical Times": "It would be difficult to overpraise the impetus and verve of the Maleingreau and Messiaen pieces. They were beautifully felt, and given with authority and ease. The faster and more difficult the score, the more convincing he became."

**BERNARD R. LABERGE, Inc., Exclusive Management**  
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# BERNARD PICHÉ

ORGAN VIRTUOSO AND COMPOSER

ORGANIST — ST. PETER AND ST. PAUL CHURCH — LEWISTON, MAINE

**Available — EASTERN STATES, MIDDLE WEST, CANADA — Entire Season**

HOUSTON—The Houston Post: "Bernard Piché played with virtuosity, imagination and artistry, and at times as beautifully as this reviewer has ever known it to sound. He has a warmth of sentiment quite as appealing as the splendid powers he exhibited."

TORONTO—Globe and Mail: "His playing is marked by clarity, crispness and neat definition."

MONTREAL—The Gazette: "Mr. Piché chose a program that displayed not only his mastery of the instrument but also his inherent sense of balance and feeling for form."

KITCHENER, Ontario: "The recitalist cast the mood for a night of organ beauty experienced too seldom in a lifetime."

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# ARTHUR POISTER

**Professor of Organ and University Organist  
UNIVERSITY OF SYRACUSE, NEW YORK**

**Available for a Limited Number of Engagements During the Entire Season  
IN THE EASTERN STATES — MIDDLE WEST — AND CANADA**

**CLEVELAND**—Plain Dealer: "Poister exhibited skill and resourcefulness in a program which ranged from Bach to Dupre. The contrapuntal intricacies of the ancient master and the virtuosic color painting of the modern wizard Poister took the technical hurdles in an easy stride and with enviable assurance."—Herbert Elwell.

**MINNEAPOLIS**—Journal: "Thrills with his mastery . . . no sensationalism of effects, no forced contrasts of dynamics—all genuinely musical and simple."—Johann Egilsrudt.

**SIOUX CITY, IOWA**—Tribune: "When Mr. Poister plays, the organ becomes an ensemble of instruments with the organist as conductor. The mechanism is forgotten in the beauty of the music . . . was given a real ovation at the close of the program."

**Exclusive Management: BERNARD R. LABERGE, Inc.,**  
119 West 57th Street, New York 19



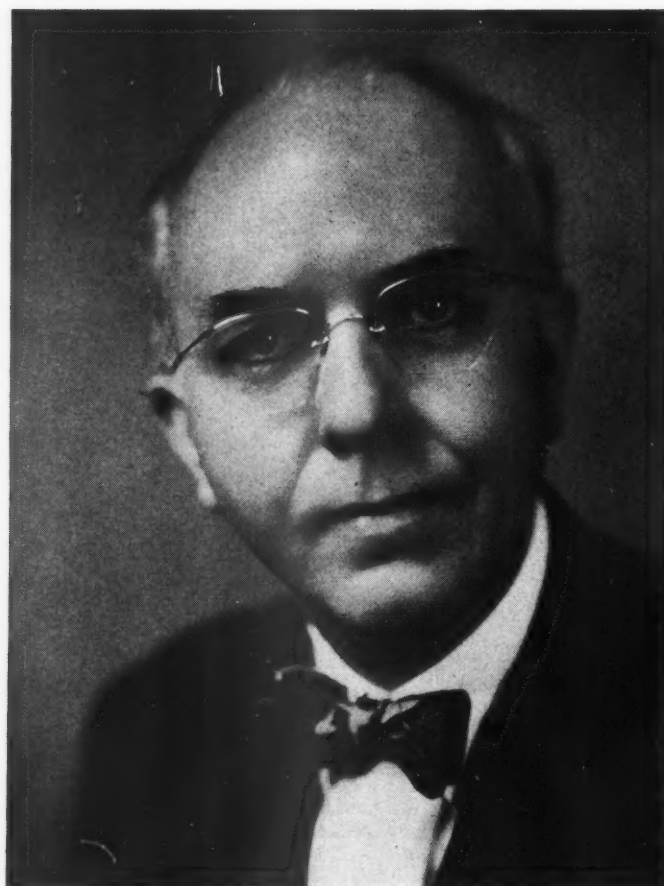
# RICHARD ROSS

**FACULTY — PEABODY CONSERVATORY OF MUSIC — BALTIMORE**  
**ORGANIST AND CHOIR DIRECTOR, BROWN MEMORIAL CHURCH, BALTIMORE**

***Available — EASTERN STATES AND CANADA — During the Entire Season***  
***WEST AND THE PACIFIC COAST — AFTER EASTER 1950***

**AUSTIN—The Daily Texan:** "Richard Ross, acclaimed organist who gave his first organ recital at the age of 12 and held his first church position when he was 13, was presented in recital under the Faculty Concert Series. With a program predominantly Bach, Mr. Ross gave organ enthusiasts a recital to illustrate the wide resources of the instrument in Recital Hall last evening . . . . Mr. Ross exhibited a sympathetic feeling for modern compositions in the second half of his program, displaying faultless technique and a most inspired finish in the Pageant by Sowerby, a major living composer. Particularly well executed were the passages requiring vigorous use of the pedals. Mr. Ross gave three encores."—Carol Jean Evans.

**Exclusive Management: BERNARD R. LABERGE, Inc.,**  
119 West 57th Street, New York 19



# ALEXANDER SCHREINER

*FROM THE MORMON TABERNACLE IN SALT LAKE CITY*

**AVAILABLE FOR SIX WEEKS ONLY FROM JANUARY 8, 1950  
TOUR INCLUDING MOST PARTS OF THE UNITED STATES**

**PEORIA—The Peoria Journal**

*"He played to an audience which overflowed the sanctuary and sat spell-bound before the complete mastery of this great artist."*—Theo. Powell Smith.

**PORTLAND (Me.)—Press Herald**

*"His technique is magnificent and his touch superb."*—Norman C. Balabas.

**PORTLAND (Ore.)—The Oregonian**

*"Draws throng . . . largest audience ever gathered here for a pipe organ concert."*

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# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Wanted: Horse-Sense

MR. A. T. CHAMBERLAIN, Delmar, N.Y., goes to the head of the class. He saw a newspaper item about a new organ, filled with errors of all kinds. He didn't ask us to do something about it, he did it; he wrote to the newspaper. The New York Herald Tribune was displaying ignorance that time.

A few weeks earlier we had another, from the Richmond Times Dispatch. What the sender did we do not know, though he wrote across the face of the clipping, "B.B.B.--Bosh, Bull, & Bologna." Newspapers must fill space somehow. It's cheaper to take what the mailman drags in than to send a reporter out to get the truth. What the readers get doesn't much matter.

If organists are not interested in supporting truth about organs, who is? "I do not expect to accomplish anything by my letter to the newspaper, but it did let me blow off a little righteous indignation." The world is skidding to perdition fast for lack of lots more righteous indignation.

I rather like what the best of the modern experts are concluding about the business of newspapers and magazines. It is no longer enough, as one group pointed out, to merely report facts; we've got to put a microscope on them and report the truths behind the facts. Said Dr. Reinhold Niebuhr of Union Theological Seminary, the "interpretation" of news is often more important than "the facts." He was addressing a meeting of newspaper editorial writers. "Facts must be seen and understood in their setting." Every word of that sentence is worth reflection.

"In the October issue there is a small article . . . Sorry, friend, but this time I know you have been misinformed." The offending item said the Detroit Symphony announced Sept. 13 it had canceled its 1949-50 season. That was correct. It did just that. Whether or not it later changed its mind we do not know, have no way of knowing, since we do not employ reporters. We do know that the same source originally reporting the announcement never in any later issue reported a change of heart.

As noted on October p.352, we know little about any of the things reported in these pages. All we know for a certainty is that some source we consider perfectly reliable vouches for the truth of what is reported here. And that's enough for us. But it takes careful reading of the actual words used to be sure of anything T.A.O. says. If we say an orchestra announces cancellation of its concerts, don't read into it the presumed statement that it has cancelled its concerts, for we don't say it did any such thing.

We all see unending instances of incorrect statements in print; it's nauseating; none of us likes it; we all wish the publishers would be more careful. T. A. O. tries to attain accuracy. Thanks to every reader who can pick flaws and takes the trouble to do so. Evidently the Detroit Symphony is going on with its season after all. Very good. But we do not know; our correspondent fails to say so. Yet it looks like a safe guess.

"My only complaint or objection to the magazine is that your damned political tirades take up the same proportion of space, roughly, as the cheap gossip in the music newspapers." Does it? Or is it rather that

the unpleasant truth often has the sting of death? This isn't a political, labor, or economic magazine. Nor is it a total coward. If any given truth damages or threatens to damage the welfare of too many members of the organ world, somebody has to stand up and fight.

My little village church is rebuilding its organ. The preacher said from the pulpit the cost would be ten thousand dollars. You could have bought the whole organ new for less than that in the pre-socialist days. Who created this extortionate price? The organbuilder? Heavens no; he's as much a victim as you and I. Two things and only two things are responsible: 1. politicians; 2. laborunions. And you very well know why without my telling you.

Criticism helps every man and product. I've long had the urge to make an accurate computation of just how much space we are giving to politicians and laborunions. So we checked three consecutive new issues, counting the odious items, page by page, figuring lines exactly. The postoffice has long compelled publishers—wisely, I think—to figure the exact text and advertising space in each issue; so it was easy to figure exactly how many lines of total text space we had in these same three issues. Here they are:

52,990	Lines of large-type text matter;
28,560	Lines of small-type text matter;
41	Lines of large-type "political tirades";
67	Lines of small-type ditto.

That figures at less than one-tenth of one percent for the large-type sections, and slightly less than one-fourth of one percent for the small. If politicians and highpressure laborunions were responsible for only one tenth of one percent of the increased prices every organist, organbuilder, organ music publisher, and church must pay, our reporting on them would be in correct proportion. Since they are directly responsible for 99.9 percent of these increased burdens, our conduct has been anything but creditable.

But we shall not change. One tenth of one percent is all we shall ever permit. The good Ohioan does us a favor by jumping on this phase of our work sharply enough to force a count. I'm proud of my enormous self-restraint.

"Is this what the organ world is coming to? Seems to be 'Hail, hail the gang's all here'." That from the American State of Entertainment. The reader's complaint was based on a newspaper report: "Light music program set—whistling, humming tunes due at church." Don't be too worried; think of your taxes instead. It was "at" church, not in church. A summer Sunday evening in the Hall of Fellowship, music by piano, soprano, tenor, and chorus. Selections from "Annie Get Your Gun," "Brigadoon," "Kiss me Kate," and Grieg's "Song of Norway." What's the matter with that?

A famous concert organist was willing to play the piano in that purposely entertaining concert. I give him more credit for that than for the whole batch of deadily dull classic programs he has been playing in churches.

Music can be delightful. It doesn't have to be eternally boring. Music exists for enjoyment, even though musicians themselves may exist largely for education. Personally I like organists who can make people enjoy music. But don't run off with the idea that T.A.O. says

something that it has definitely not said. Remember the classic Lynnwood Farnam? He was famous with his intimate friends for the glorious way he could and would play jazz. Ever hear Mr. Firmin Swinnen, concert organist, play his jazz version of the Bach Passacaglia? I never did, unfortunately. But his friends all agree that it's a gloriously hilarious experience. The only thing in the world that holds the organ back from having millions instead of mere thousands of friends is the sober-sided organ profession. Somebody ought to bang a little horse-sense into our heads.—T.S.B.

### A THREE-MANUAL ALLEN ELECTRONIC

Built by the Allen Organ Co. of Allentown, Penna.

Technical details of the structure of the instrument and number of tone-sources are not available, but herewith are all the other stoplist details. Readers must remember there is no similarity between the content of an organ and that of an electrotone; consequently this Allen is completely defined by the materials herewith presented—with the single exception of not knowing whether some of the stops may possibly be derived by duplexing or borrowing.

Pedal		Tremulant
16 Diapason		Swell
Bourdon	8	Diapason
Gedeckt		Melodia
String		Flute Celeste
8 Diapason		Gamba
Flute		G. Celeste
String		Aeoline
18 Tuba		Salicional
8 Tromba		Voix Celeste
Great		Trumpet
16 Geigen-Diapason		Cornopean
Gedeckt		Vox Humana
Dolce		Tremulant
8 Diapason-1		Choir
Diapason-2	8	String Diapason
Flute		Diapason-2
Gemshorn		Flute
4 Principal		Gedeckt
Flute d'Amour		Viol
String		French Horn
2 Fifteenth		English Horn
III Mixture		Oboe Horn
Dolce Mixture		Harp
8 Chimes		Tremulant

#### Couplers

Ped.: G-8-4. C.

Gt.: G-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. Echo Effect.

Ch.: S-16-8-4. C-16-4.

Crescendos: GP. S. C. Register.

Combons: G-5. S-5. C-5. C-5. Tutti-6. These are on the capture system and the necessary setter-piston seems to be just to the right of the Swell combons. The first four of the tutti combons are operated in duplicate by the toe-studs left of the shoes.

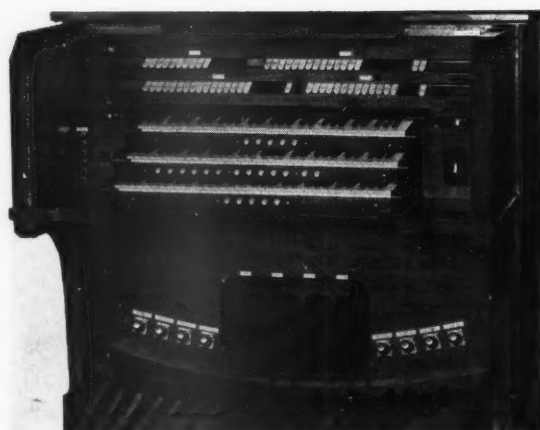
Reversibles: G-P. S-P. C-P. Full-Ensemble. Operated by toe-studs right of the shoes.

Left of the Swell keys is a dial setter to operate the Chimes at various dynamic degrees; and left of that is a set of indicator-lights for the register-crescendo.

Console follows the superb Austin pattern of control by stop-tongues, couplers black and in the same row with the respective stops. Note also the music-rack—solid panel as it should be for church installations.

### BETTER WAY OF LOOKING AT IT

"Differences produce not bitter divisions but rich variety."



A THREE-MANUAL ALLEN

Our thanks to the Allen Organ Co. for the photo and stoplist of its quite imposing electronic. Every voice is under expressive control, exactly as is true of the orchestra; and little room is required for the instrument—an advantage sometimes of great importance.

### LET'S STOP STEALING

Some facts about copyrights and other rights

The Music Publishers Association, 159 East 48th St., New York 17, N.Y., was organized to promote public understanding of the copyright law, and to foster better business practices within the industry itself. Part of its work is watching the politicians in Washington so that no violence to music-copyrights shall be done through ignorance or malice; another part is watching music dealers, to maintain fair-play there; and a third part is educating musicians to respect the rights of publishers & composers.

A new pamphlet has been issued to report progress to M.P.A. members. Formerly, music dealers granted possibly promiscuous discounts to "professional" musicians; at best it was stupid, because all fine music is published largely for professionals and the price marked on the copy should be the price demanded, no discounts. These discounts have now been virtually eliminated, under the enormous burden of increased wages and taxes. Donating copies of new music to professional musicians is also against the best interests of everybody concerned and is slowly being stopped. So-called "advertising" in program-booklets—now an impolite form of unadulterated graft—is being condemned and slowly eliminated. Information as to buyers who buy but forget to pay is "collated and printed and forwarded to all members desiring it."

So far no fees have ever been asked of churches for the public performance for profit (generally a collection) of copyrighted cantatas, etc., but the Association is doing its best to avoid any such action and in the meantime is trying to formulate plans for granting such performance when a suitable number of copies of the cantata have been purchased.

Sometimes organists reproduce copies of copyrighted music for their choirs, especially the juniors. This is as dishonest as it is illegal; one copy of the music should be purchased for every chorister participating.

It is common practise to print the texts of anthems and songs on church calendars and concert programs; unless permission to do so has been secured from the holder of copyright on that text, it is dishonest and illegal. Few reputable organists would knowingly do what is definitely wrong. This report is made for their guidance. In cases of doubt, consult the publisher of your music before performing it for profit or printing its text on your programs, church or concert.

### ALREADY ALMOST TOO LATE

"If Americans do not awaken and begin thinking and acting, right now, as George Washington thought and acted, state socialism will be in full, not partial, possession of the American government."—Rep. Ralph W. Gwinn, of New York.



## Educated Ears

By ROWLAND W. DUNHAM  
Associate Editor, Church Department

READERS of this column are possibly a bit tired of the frequent discussions of the necessity of accurate hearing on the part of a musician. It really does seem a bit absurd to stress this attribute. Yet there is no doubt, from evidence on every hand, that faulty perception in this fundamental area is not only common but accepted with distressing complacency. I wonder how far a color-blind painter would get? Does the musician with something resembling tonal deafness (at least confusion) represent anything approaching efficiency?

Annual Guild examinations continue to exhibit a general falling down in the ear tests. But, you say, this ability has no value in practical musical activity. Doesn't it? How on earth can a director of a choir, for instance, detect what is wrong when his conception of relative sounds is so vague that he cannot recognize a skip of a particular type?

In educational institutions it is really appalling to discover the haziness of many graduate students in the basic premises of music. Ask most of them what an interval is and the variety and ingenuity of wrong answers would be funny were they not so pathetic. When it comes to recognizing some of the simplest of these intervals they are worse off than when asked to identify them on paper. In the latter case there seems to be no definite manner of identification.

As a matter of interest let us try an experiment. Take these examples to the keyboard and use them as a test for your students or for yourself. Is the exact identity of each item clear to your ear immediately? Do you have to fumble around in your mind to decide the true character of the interval? There ought to be a prompt response in your musical consciousness that will give the identity almost instinctively. If not, you are musically slow on the trigger—or worse.

Sit at the piano and play these combinations of two notes one after the other, with a space of only a few seconds between as you go from one to the other. Start at middle C (one-line C). These thirds are either major or minor. Which is which—and quickly?

C-E. E-G. G-B. B-D. D-F. F-A.

This test I have tried on many who call themselves graduate students or professionals, with surprising results. If the answers are required within two seconds the ability to give correct identification is usually poor. With five seconds, adjustments can be made more readily. Here is another test involving major and minor sixths.

C-A. E-C. D-B. G-E. A-F. F-D. B-G.

There is a real difference in character between the major sixth (or third) and the minor sixth. Students rarely are made familiar with this matter and treat both as consonants without differentiation. Is there any wonder that these particular intervals are most likely to be wrong when dictation is given?

What help does an infallible ear afford the musician? Thousands are able to get by, with their perception in a constant state of fog. On keyboard instruments it doesn't matter anyway. Perhaps that is true. In choral work the weakness is probably more of a handicap.

For the life of me I cannot understand why so many in our profession are perfectly content to remain in comparative musical illiteracy all their lives without doing anything about it. At the convention in St. Louis I gave one of the Associate ear-tests as a means of giving personal information as to perceptiveness to my friends in the audience. There

## WICKS ORGAN OF THE MONTH



*In  
Buffalo  
N.Y.*

## The PROSPECT AVE.. BAPTIST CHURCH

This fine three manual Wicks Organ just installed in this prominent Buffalo Church was designed, primarily, to meet the uses and requirements of the church services. As illustrated above, much of the original case front was retained, the tonal plan, however, being entirely new and enlarged in scope with modern organ chambers installed.

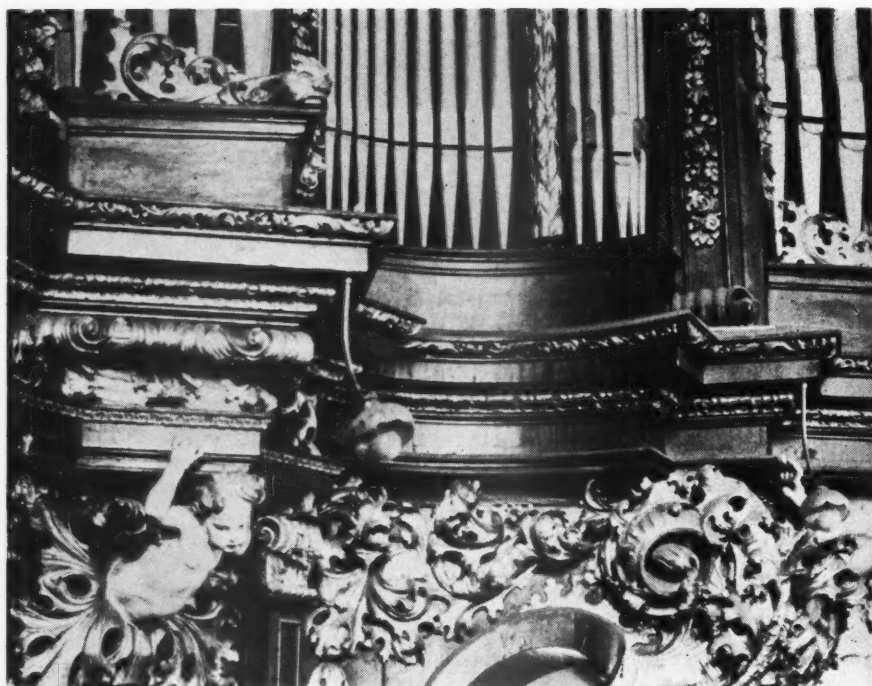
Reverend Allan T. Forbes, Minister of Music, states:  
"The new WICKS ORGAN is eminently satisfactory for both our worship and Evangelistic services."

Every Wicks Organ is planned to supply the maximum of artistic effects for the purpose intended, and for a given expenditure. A splendid ensemble, a variety of appropriate colors, plus greatly increased combinational resources, made available by Wicks Direct Electric Action, have made this fine organ "eminently satisfactory." Our planning department is at your service without cost or obligation on your part. Please feel free to consult us.

# WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS





#### BAROQUE AND HOW!

Meaningless and befuddling ornamentation overwhelms the case of Hans Steiner's organ in the Lutheran St. Stephanskirche, Bamberg, Germany. Our July 1947 issue shows another photo of this same monstrosity; both photos by Charles W. McManis.

was no check-up or embarrassing follow-up. Some who were witnessing the lecture reported an unbelievable inability on the part of many to jot down more than one or two notes (they were probably wrong). Many confided to me their utter confusion. All of which is a sad commentary on the musicianship of organists.

The remedy? Anybody with a pair of normal ears and a belief in some musical ability can improve himself immeasurably if he will. There are plenty of textbooks on solfeggio. Here is one method that was demanded by my musical mentors when a youngster: Have some manuscript paper at a concert (the radio today is most convenient) and proceed to take down, as correctly as possible, the first, then the second subject of a symphonic movement. These themes you have noted will serve as a guide in your listening. Their reappearance will give you the opportunity to make corrections. With a little persistence you will be surprised how you will be able to accomplish this with speed and accuracy. Not only will you gain in your clear perception of musical sounds but you will find the subjects you have written down will illuminate the architecture of the ensuing music and teach you more than any formal course in music about the detailed effect of planned musical composition and, most of all, open up new emotional and intellectual vistas in the glorious beauty of great music.—R.W.D.

#### WALTER BAKER IN NEW YORK

*Opening musicale in Holy Trinity Lutheran, Oct 16*

Philadelphia's loss is New York's gain, as was demonstrated in his presentation of Franck's "Mass is A." We had admired his fine artistry as recitalist (Mr. Baker being one of the few who satisfy us as such) and we had heard excellent reports of his choral performances in Philadelphia. So we were not surprised when he gave such a good account of himself in his opening program here—this, moreover, with a new choir. His group is not large; most organists would call it small. We felt it ideal for Holy Trinity. There were about 30 voices; the church being extremely resonant, the tone was ample.

Mr. Baker's reputation had preceded him, and the auditorium was packed. The work is not Franck's greatest, but it is admirably suited for church performance. Devotional, melodic, with spots of great beauty and dramatic intensity,

it is one that a good choir will enjoy doing; a grateful opus that gives big return for the effort expended in its preparation. We recommend it highly to capable choirs.

Mr. Baker used strings & harp with organ, his own filling-in of the missing orchestral parts being a treat to listen to. He is a truly fine accompanist. If this initial offering of his choral group is indicative, it will be something to hear by the time the season closes in April. He has announced quite a tremendous program. In this undertaking he has the support most choirmasters count first—that of a sympathetic & dynamic minister, Dr. Charles B. Foelsch. This season in New York will be one of unequalled opportunity for lovers of choral music. Mr. Baker takes his place among our half-dozen fine directors. Greetings and a hearty welcome to him.—W.A.G.

#### ANOTHER RECITAL MISSES

*Comments by an organist*

I think the program was badly put together; not a piece that had a pretty tune. In a Bach chorale prelude there might have been an attractive melody but the registration ruined it. Franck's Chorale in E is too long, but the recitalist did an excellent job with it. Bingham's Twilight and Roulade were given registration that would make anyone like them. Langlais' Dialogue for Mixtures impressed me as being a musical joke; it was too short to be tiresome, so nobody objected. Sowerby's Pageant does not interest me, but it made an effective technical show that created a lot of enthusiasm with the audience. Pedal pyrotechnics were amazing.

#### "REFUSED \$1,000,000."

Good Housekeeping magazine took a full-page of newspaper advertising to say "This year Good Housekeeping has refused to accept more than \$1,000,000. in advertising revenue offered to us. This advertising was generally acceptable to other media." Move over, Good Housekeeping; T.A.O. will sit beside you. T.A.O. has persistently refused certain advertising that has been gladly accepted by other media.





## Advance PROGRAMS

Unless a program has special character as elsewhere defined in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

### CLAIRE COCI RECITAL

In New York City, Dec. 28

Because of her eminence as an artist, this special note reminds readers that Claire Coci will play a recital in the American Academy of Arts & Letters, 632 West 156 St., New York, Dec. 28, Wednesday, at 8:45. Program not at the moment available.

### HAROLD FINK

Fordham Lutheran, New York  
Dec. 24, 10:30 p.m.

Purvis, Dies Irae

Redford, Come Gentle Savior

Praetorius, Come the Savior Born

Weckmann, Now Rejoice Together

Zachau, In Dulci Jubilo

Bach, All Hail This Brightest Day

Cradle Song (Christmas Oratorio)

Karg-Elert, Jesu My Chief Pleasure

O Morning Star

Gaul, Christmas Dance of Little Animals

Maleingreau, Adoration Mystic

Wehmeyer, Lo a Branch

Bedell, Variations on a Carol

Cotone, While Shepherds Watched

All titles in English, as they should be; note the group of "four old Christmas chorapreludes with the melodies in the Pedal" coming immediately after the Purvis.

### JOHN HUSTON

Church of Holy Trinity, Brooklyn

Dec. 7, 13, 21, 8:30

#### Mr. Huston

Handel, Con. 4: Allegro

Stanley, Tune for Flutes

Bach, Come Redeemer of Our Race

Ducasse, Pastorale

Karg-Elert, Sleepers Wake

Porter, Rose Breaks Into Bloom

Dallier, Pulcra ut Luna; Electa ut Sol.

#### Harlan Laufman

Bach, Fugue E; Whither Shall I Flee;  
When We Are in Deepest Need, Sleepers Wake.

Dupre, While the King Sitteth

My Soul Doth Magnify

Vierne, Son. 2: Cantabile; Finale.

#### Mr. Huston

Bach, Gigue Fugue

J.B. Bach, Thou Prince of Peace

Daquin, Noel Grand-Jeu et Duo

Franck, Chorale Bm

Hure, Communion on a Noel

Milford, Christmas Dance

Bairstow, Prelude for Advent

Karg-Elert, In Dulci Jubilo

#### \*J. HERBERT SPRINGER

St. Matthew's Lutheran, Hanover

Dec. 11, 18, 3:00

\*Edmundson, Praise to the Lord

Peace be With You

Merequesque-Toccata

Prelude on Puer Nobis

Mendelssohn's Sonata 1

Vierne, Pastorale; Divertissement;

#### Berceuse.

Franck, Chorale Am

\*Buxtehude, Prelude & Fugue F; Aria;

A Boy Was Born; Fugue C.

"Rejoice Beloved Christians," Buxtehude

Haydn, Musical Clocks

Karg-Elert, Adeste Fideles; In Dulci Jubilo.

Elmore, "Long years ago"

Dickinson, "Croatian Christmas Song"

Poister, Christmas Cradle Song

Purvis, Carol Rhapsody

This is one of the largest church organs

in America—an Austin of "236 stops, 12,809 pipes."

### W. WILLIAM WAGNER

Pine Street Presbyterian, Harrisburg

#### Season's Musicales

Oct. 23, Gaul, Holy City

Nov. 20, Buxtehude, Twilight Music

Dec. 18, Saint-Saens, Christmas Oratorio

Jan. 22, Van Hulse, Beatitudes, and

Karg-Elert, Canzona & Fugue

Feb. 19, Thompson, Testament of Freedom

March 19, Stainer, Crucifixion

#### Recital Series at eight fifteen

Jan. 10, Feb. 7, March 7, April 25

#### Margery Winter

Purcell, Trumpet Voluntary

Mendelssohn's Sonata Cm

Bach, Old Year Now Hath Passed

Franck, Chorale Am

Vierne, Son. 1: Pastorale\*

Johnson, Scherzo

Bonnet, Concert Variations

#### Mr. Wagner

Sowerby, Comes Autumn Time

Noble, Solemn Prelude

Rogers' Sonata Em

Bingham, Bells of Riverside\*

Clokey, Pipes of Pan

James, Meditation Ste. Clotilde

Bornschein, French Clock

Purvis, Toccata on the Kyrie

#### D. DeWitt Wasson

Bach's Concerto 4

Buxtehude, From God I Ne'er

Bach, Passacaglia

Jongen, Chant de Mai

Bonnet, Romance sans Paroles

Widor, Son. 6: Adagio

Alain, Litanies

Leach, Sketches

Gigout, Grand Choeur Dialogue

#### Mr. Wagner

Bach, A Mighty Fortress

Veracini, Largo

Handel's Concerto F

Boellmann's Gothic Suite\*

Sowerby, Carillon

Franck, Finale Bf

An attractive 16-page 3x6 printed pamphlet lists the entire programs; Westminster Singers is an octet; Chancel Choir is 17s-11c-9t-13b. Everybody gets credit excepting the poor organbuilder; too bad.

### WALTER BAKER

Holy Trinity Lutheran, New York

#### Season's Musicales

Oct. 16, Franck, Mass in A\*

30, Bach, Reformation Cantata

Nov. 6, Verdi, Requiem\*

13, Haydn, Imperial Mass

20, Sowerby, Canticle of the Sun

27, Mendelssohn, Hymn of Praise

Dec. 4, Rossini, Missa Solemnis

11, Handel, Messiah

18, Elmore, Incarnate Word

Jan. 1, Purvis, Judas Iscariot & St. Nicholas Mass\*

8, Bach, Sages of Sheba

15, Brahms, Requiem

22, 29, Mendelssohn, Elijah

Feb. 5, Bruckner, Te Deum Laudamus

12, Mozart, Requiem

19, Walton, Belshazzar's Feast

26, Faure, Requiem\*

March 5, Beethoven, Mount of Olives

12, 19, Rossini, Stabat Mater

26, Dubois, Seven Last Words

April 2, Sowerby, Forsaken of Man

7, Bach, St. Matthew Passion

9, Handel, Messiah

16, 23, 30, Bach B-Minor Mass

May 7, Bach, B-Minor Mass

\*With assisting orchestra instruments.

### VERNON de TAR

Church of Ascension, New York

#### Season's Musicales

Nov. 1, Mozart, Requiem Mass

Dec. 5, Stravinsky's Symphony of Psalms,

and Bach's Magnificat

Jan. 3, Handel, Messiah

Feb. 6, Honegger, King David

March 6, Faure, Requiem Mass

20, Bach, Jesus Priceless Treasure

April 3, Bach, St. John Passion

May 18, Bach's Cantata 11

### AUSTIN ORGANS INC.

have increased their manufacturing space about 100% by the use of a new building now in operation and built to the best modern standards. Thus the minor blaze last June which slightly damaged a building used solely for the storage of obsolete equipment was a blessing in disguise, for the Austins decided to remove it entirely and replace it with something infinitely better.

### NEW ORGANS

The new Moller console for the great organ in Cadet Chapel, West Point Military Academy, is expected to be delivered before the end of December. When it is completely installed, it will be the first time an adequate console built to control the tremendously expanded organ will be available to Frederick C. Mayer, father of the whole enormous West Point project.

The Austin organ, No. 216, built in 1908, for the Church of St. Andrew, Richmond Borough of New York City, is to be renovated, completely restored, with new console, by Austin Organs Inc. The instrument lasted 41 years with virtually nothing needed to keep it going.

Oberlin Conservatory has contracted with Holtkamp to rebuild its Concert Hall organ and add a Positiv. It's a Roosevelt, the mechanism "completely changed" by Skinner 20 years ago, with new console. Stoplist & case photo will be found in April 1948 T.A.O.

The Alfred G. Kilgen organization dedicated Dec. 9 the 3m it completely rebuilt for Shatto Chapel of the First Congregational, Los Angeles. Photo & details later.

### KILGEN ORGAN CO

Current 2ms not previously reported:

Alton, Ill., Trinity Lutheran, 19 ranks with Chimes.

Chicago, Ill., St. Trinity Slovak Lutheran, 18 ranks with Chimes.

Dewitt, Ark., First Methodist, 9 ranks.

Providence, R. I., Holy Rosary Church, 16 ranks.

Syracuse, N.Y., St. Anthony's Convent, 12 ranks.

The Kilgen office reports its largest volume of business was for 3m & 4m organs, but "there were also many orders for 2ms in the \$15,000.-\$20,000. range, which showed a tendency on the part of churches to build up the tonality of these instruments rather than try 3ms of moderate size."

### WICKS ORGAN CO.

The Baptist Church, Lucedale, Miss., dedicated its organ Oct. 30, Hazel Chisholm recitalist.

St. Joan of Arc Church, Mobile, Ala., opened its organ Nov. 5; Amelia O'Rourke organist.

Apostolic Faith Tabernacle, Portland, Ore., has contracted for a 4-69, Lena Ediger Wallace organist; stoplist and other interesting details in a later issue.

The console of the 5-72 being built for the new Gaston Avenue Baptist, Dallas, Texas, has been finished, and the entire organ will be ready when the building is sufficiently advanced to receive it.

### COLUMBIA, MO.

Stephens College installed another practise organ last summer, by Moller, giving them five practise organs, plus the 3m auditorium organ; a new Assembly Hall is being built and it will house an Aeolian-Skinner. Carl Weinrich has been engaged to give recitals in the College Nov. 7 and March 8.

## BOSTON IN FIRST PLACE

When the new Aeolian-Skinner was first heard in Symphony Hall, Boston, Oct. 7, three Boston newspapers gave lengthy, intelligent, informative comments on the organ, along with their reviews of the concert. In addition to the new organ, the reviewers had to deal with the new conductor; yet they gave (by careful calculation) 16% of their space to Mr. Biggs and the organ. Where else in America is the organ held in such esteem?

## ENGLAND'S BIG PROBLEM

now is what to do, if anything, about the proposed 1951 exposition in London; and if anything is to be done, what about the organ? We show what happens in a socialist country. The exposition is to cost ten million pounds and be staged in 1951. Says one publication, "Ten million pounds does seem a colossal sum to spend on advertising a nation which may well be bankrupt by 1951." Anyway, plans include a concert hall; but nothing is said by the dear little socialists about an organ for it. It's "rumored" that Alexandra Palace is to be destroyed, and the organ would have to go too. Some want the A.P. organ rebuilt for the new concert hall. Rumor has it that an organ for that hall is "to cost something in the neighborhood of fifty thousand pounds." In those good old days pre-Roosevelt, that would have been \$250,000. When Roosevelt monkeyed with America's currency by confiscating all the gold and declaring you & me abject criminals if we retained even a five-dollar gold piece, then this proposed organ would have cost \$200,000. British socialists smashed the value of the pound, as a smoke-screen to hide their own criminal stupidity, so the value of that organ now shrinks to \$140,000. Which is still an enormous price to pay for an organ in England.

## KLAVARSKRIBO

is the name given by its inventor to a new system of engraving music vertically instead of horizontally. Cornelis Pot spent 20 years on it, he says, and now has a printing plant "employing 40 men" putting out music in the Klavarskribo system, in Slikkerveer, Holland; they've produced, says he, some 10,000 works to date, including Bach's "St. Matthew."

## V. F. W.

have adopted Edwin Franko Goldman's V. F. W. as the official theme-song of the organization. Dr. Goldman wrote it to honor the Veterans of Foreign Wars and conducted it publicly for the first time June 27 in Central Park, New York City. Maybe you don't know that V. F. W. now is over 50 years old, has some 10,000 branches all over the country, and approximately 1,250,000 members. It includes all who served America "overseas or in hostile waters." Main office of V. F. W. is 489 Fifth Ave., New York 17, N. Y.

## A.G.O.

A grand idea: The Pennsylvania Guild had a clergy-organist dinner Nov. 19; "Come and bring your clergyman," the notice told the members. Clergymen & organists don't learn to know each other by working together; they learn it better by meeting socially outside.

## OH SO SORRY

\$1,420,000. worth of sorrow. The poor little downtrodden helpless unoffensive United Mine Workers paid that amount Nov. 13 in a court in Washington, D.C. Seems as if John L. thought he could extort more money from you & me if he put his men on strike. Seems as if the court told him to call it off. Seems as if he thought Roosevelt was still alive and he could continue to get away with murder. Seems as if he couldn't.

## ORCHESTRA FINANCE

New York Philharmonic-Symphony Orchestra, to give it a title of sufficiently cumbersome length, has issued figures on last season's money matters.

768,131.53 Salaries, rentals, printing, etc.  
95,039.25 Administrative expenses, office staff, etc.  
26,100.15 Incidental expenses.  
1,228,800.28 Gross cost of operations, including tours.  
543,215.45 Receipts from concerts.  
551,144.11 Receipts from broadcasting, recording, royalties, etc.  
1,184,824.50 Total combined receipts.  
109,420.10 Paid to the Washington crowd for federal admission-taxes.  
43,975.78 Final deficit for last season after using income from the endowment fund, contributions, etc. The problems of maintaining an orchestra "are not made easier by the burdensome admission taxes, which are never less than 20% and in some cities additional state and city taxes bring the gross tax to 35%."

## NEW YORK SYMPHONY

is said to be negotiating with the Roxy Theater, New York City, for a run on the Roxy stage along with a feature film, the orchestra to use its full 104 membership, be conducted by Mitropoulos, and meet the regular five-shows-a-day schedule. If the deal goes through, it will be the first in history. It's a good idea all around, hope it materializes.

## ROBERT M. WEBBER

of St. Luke's Reformed, St. Louis, has been appointed to St. John's Methodist there; the Church has a 3m Moller, the chapel a 2m Wicks. He is now an organ senior in St. Louis Institute, studying with Howard Kelsev.



## LEST WE FORGET

the late C. Seibert Losh, an organbuilder to whom there was nothing that couldn't be done. Largely on the basis of that qualification he bid on building the world's largest organ and won. The instrument was designed by the Hon. Emerson Richards, for the Auditorium in Atlantic City, N.J., and the work was executed by Mr. Losh and his Midmer-Losh organization under the detailed specifications and constant supervision of Senator Richards. The result was an organ whose enormous size has often fooled incompetent judges into underestimating its artistic worth. The organ is being constantly used for exhibitions and similar events presented in the Auditorium almost every week of the entire year.

## ROBERT M. STOFER

and Wanda Lee Lucas were married July 17, in Norman, Okla. Mr. Stofer, if you consider the groom ever important, is organist of the Church of the Covenant, Cleveland. Mrs. Stofer is an organ graduate of the University of Oklahoma, pupil of Mildred Andrews, and until her marriage organist of the First Christian Church, Norman, Okla. The wedding was held there, Miss Andrews playing Franck's Grande Piece Symphonique, Elmore's Autumn Song, and Purvis' Communion; Elsie Porter, contralto, sang Clokey's "Dawn" and Willan's "Eternal love." The honeymoon was spent in Colorado. Mr. Stofer resumed his Cleveland work Aug. 28.

## FRIEDA OPT HOLT VOGAN

has been added to the faculty of Stephens College, Columbia, Mo., as instructor in organ, in association with Nesta L. Williams who heads the organ department.



## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

## LAWRENCE J. MUNSON

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Complete Morning Service  
Lindemann, Chorale  
Processional, Doxology, Invocation, Lord's Prayer, Salutation, Responsive Reading, Junior Sermon, Children's Hymn, Scripture. Praise Thee O God, Mendelssohn  
Prayer, Response, Offering.  
t. If with all your hearts, Mendelssohn  
Reception of Members, Sermon, Communion Hymn, Lord's Supper, Benediction, Response.

## Musical—"Nature's Adoration"

Bach, Prelude Bm  
Schubert, The Sea  
Dvorak, Silhouette A  
Grieg, Bridal Procession  
Pasquet, Arioso  
Diggle, Song of Exaltation  
Hymn, Invocation.  
Heavens are telling, Beethoven  
t. In native worth, Haydn  
Scripture.  
b. Now heaven in fullest glory, ??  
Prayer, Response, Hymn.  
trio. On Thee each living soul, Haydn  
s. With verdure clad, Haydn  
Massenet, Angelus  
Scripture.

The Omnipotence, Schubert  
Benediction, Response.  
SEARLE WRIGHT  
Chapel of Incarnation, New York  
November Evening Choral Music

\*\*Parry, Nunc Dimittis D  
Brahms, Song of Destiny  
Wright, Jesus all my gladness  
West, Song of Zion  
\*\*Noble, Magnificat Bm  
ar.Powell, Come Thou Fount  
Beach, Canticle of Sun  
\*\*Sowerby, Mag. & Nunc dimittis D  
Darke, Hymn of Heavenly Beauty  
\*\*D.M.Williams, Deus miseratur  
Wright, Peace and holy silence  
Bach's Deck Thyself My Soul  
D.M.Williams, Hymn of Immortals  
NEW YORK, N.Y.  
Church of St. Mary the Virgin

Here is the music provided for December services by Ernest White director, Edward Linzel choirmaster and organist, Marie Schumacher assistant.  
\*Palestrina, Missa Brevis  
Buxtehude, Zion hears the watchmen

\*Plainchant, Litany in Procession  
Palestrina, Rorate caeli desuper  
Calvisius, O salutaris  
Handl, Adoramus Te  
Colonna, Tantum ergo  
\*Meurer, Missa O Crux Benedicta  
Gabrieli, Beata es Virgo Maria  
\*Plainchant, Litany in Procession  
Handl, O admirabile commercium  
Rehm, O salutaris  
Ingegneri, O bone Jesu  
Schroeder, Tantum ergo  
\*Hassler, Missa Secunda  
Plainchant, Credo 1  
Palestrina, Rorate caeli desuper  
\*Plainchant, Litany in Procession  
Handl, Ecce Dominus veniet  
Carey, O salutaris  
Lande, Panis angelicus  
Calegari, Tantum ergo  
\*Lechthaler, Missa Patronus Ecclesiae  
Christmas carols  
\*Mozart, Missa Brevis D  
Palestrina, O magnum mysterium  
\*Schuetz, The Christmas Story  
Byrd, Mag. & Nunc dimittis  
Rehm, O salutaris  
Bai, O bone Jesu  
Kromolicki, Tantum ergo, Op.11-5

CORLISS R. ARNOLD  
First Methodist, El Dorado, Ark.

The Church has issued an 8-page 6x9 printed report of its music for the past season, Mr. Arnold's first. Motet Choir numbers 30 men & women, Handel Choir 38 girls, Wesley Choir 18 boys, Chorister Choir 14 girls. Stoplist of the 4-46 Aeolian-Skinner is printed in the leaflet, along with the anthem repertoire, some of the organ pieces, names & dates of recitalists etc., and list of organists since 1922, eight of them plus Mr. Arnold. We omit the Handel, Mendelssohn, and a few others universally used.

Ambrose, O come to my heart  
Arcadelt, Holy Redeemer  
Bach, Jesu Joy of man's desiring  
Beethoven, Hymn of Creation  
Beach, Let this mind be in you  
Brahms, Cradle Song of the Virgin  
Burleigh, Were you there  
Davies, God be in my head  
Dickinson, Shepherd's Story  
Elgar, Jesu Word of God  
Franck, O Lord most holy  
Psalm 150  
Goss, O Savior of the world  
Grieg, Jesu Friend of sinners  
Himmel, Incline Thine ear  
Huhn, Holy Father cheer our way  
Ivanov, Bless the Lord  
James, By the waters of Babylon  
Macfarlane, Open our eyes  
Noble, Go to dark Gethsemane  
Souls of the righteous  
O'Hara, If Christ came back  
Prichard, Come Thou long-expected Jesus  
Purcell, Thou knowest Lord  
Roberts, Seek ye the Lord  
Sergei, My God and I  
Shaw, With a voice of singing  
Shelley, Hark my soul  
King of love  
Voris, See the Conqueror mounts  
Watts, Intreat me not to leave thee  
Wesley, Lead me Lord  
Wash me thoroughly  
Wood, Expectans Expectavi  
LaVERNE C. COOLEY  
has been appointed organist of the First Presbyterian, Batavia, N.Y., succeeding Maurice B. Nicholson now retired from active music life; William Lane, supervisor of public school music, has been named choirmaster. Organ is a 3-32 Hillgreen-Lane installed c.1927; choir numbers 8s-5c-3t-4b. The minister prints the names of his music staff along with his own on the calendar and weekly bulletin.

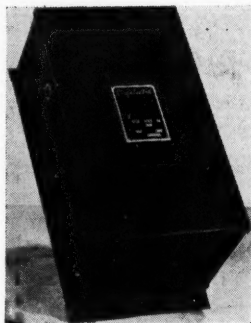
GRACE LEEDS DARNELL  
has been active in Florida in her special field of children's-choir work. A lecture was given in the home of Mrs. Lee A. Wheeler, followed by a practical demonstration of the principles with a choir of boys & girls. The Women's Club of Bartolo presented Miss Darnell in an illustrated lecture on the folk-songs of America and early music of the U.S. Guiding genius of the Club is Mrs. Clyde Gibson, one of those who had taken Miss Darnell's Tallahassee course on the development & training of junior choirs.

DR. CLARENCE DICKINSON  
and Mrs. Dickinson were honored by the Brick Presbyterian Nov. 20, 1949, with a morning service devoted to them and a Dickinson Day Dinner in the Church Nov. 2. Even the sermon dealt with Dr. Dickinson and his ministry to the congregation. It marked the completion of his first 40 years as organist. The music, all composed by him, with the exception noted:  
Storm King Intermezzo  
The Joy of the Redeemed  
"O come let us worship"  
"Great and glorious is the Name"  
Schuetz, "Jesus said unto them"  
"For all who watch tonight"  
"Blessed are they that dwell"  
Andante Serioso

Even the aloof New York Times took notice of an organist at last by a 2-column report in top-of-the-page position.

DR. EDWARD EIGENSCHENK  
was honored by the Second Presbyterian, Chicago, on the completion of his first 20 years as organist; Nov. 20 was named "Edward Eigenschenk Day." A dinner was given him in the Church and a check for \$500., a tribute from the congregation. Nov. 14 the officials gave him a dinner in the Union League Club and presented a plaque as a memorial of the occasion.

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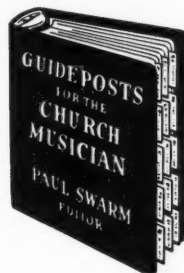
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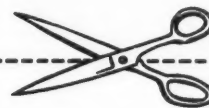
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*Anthems*

- \*Bach, Christians be joyful
- \*Hear King of angels
- How shall I fitly meet Thee
- \*Jesu Joy of man's desiring
- Thee with tender care
- \*Bairstow, I sat down under his shadow
- \*Baumgartner, In Him we live
- \*Beach, Let this mind be in you
- \*Beethoven, Hallelujah
- Brahms, Create a new heart within me
- Here on earth
- \*How lovely is Thy dwelling
- Calloway, An Hymne of Heavenly Love
- Chajes, Psalm 142
- \*Chapman, All creatures of our God
- Cocker, O help us Lord
- Darke, O Lord Thou art my God
- \*Davies, God be in my head
- Eternal God is thy refuge
- \*Dvorak, God is my Shepherd
- Elgar, Light out of darkness
- Spirit of the Lord is upon me
- Foster, Souls of the righteous
- Gounod, Blessed is He
- \*Gray, What are there that glow
- \*Handel, And the glory
- \*Hallelujah
- \*Holst, Man born to toil
- Psalm 86
- \*Ireland, Greater love hath no man
- \*James, Waters of Babylon
- \*Jennings, Springs in the desert
- Kitson, Be still my soul
- \*Leitz, Adoro devote
- \*Liszt, Resurrection
- Mendelssohn, Sorrows of death
- Where is He that is born
- \*There shall be a star
- Mozart, Glory praise and power
- Jesus Word of God incarnate
- O God when Thou appearest
- \*Noble, Go to dark Gethsemane
- Sowerby, Now there lightens upon us
- Tchaikovsky, Cherubim Hymn
- \*Tchesneff, Salvation is created
- \*Vittoria, Jesus the very thought
- \*Wesley, Lead me Lord
- \*Willan, Hodie Christus natus est
- O King all glorious
- \*O King to Whom all things
- D.M. Williams, Grace be to you
- In the year that King Uzziah
- \*King's Highway
- \*Thou art my way O Lord
- \*To Bethlehem
- \*Wood, This sanctuary of my soul

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- \*St. Matthew Passion
- \*Brahms, Requiem
- \*Handel, Messiah
- Mendelssohn, Elijah
- \*Parker, Hora Novissima
- Sowerby, Forsaken of Man
- Stainer, Crucifixion

*Communion Services*

- Brewer Ef, Darke F, deTar E, Eyre Ef,
- Friedell Af, Marbeck, Oldroyd's Mass
- of Quiet Hour, Ossewaarde Af, Thiman Dm,
- Willan G, D.M. Williams Af.

*Te Deum*

- Bairstow Ef, Britten C, Holst Dm, Noble
- Bm, Parker E, Stanford Bf, R.V. Williams
- F, G.

*Benedictus es*

- Beach Dm, Friedell Ef, M. Shaw Af, Thiman
- D, Webbe D.

*Benedicite*

- Gaul Fm, Scherer Ef, Stokowski F.

*Benedictus*

- D.M. Williams Af.

*Jubilate Deo*

- Ireland C, James C, Noble Bm, Parker E,
- Sowerby Bf, Stanford Bf, Strickland C.

*Cantate Domino*

- D.M. Williams.

*Some Organ Selections*

- DeLamarter, Carillon
- Friedell, Cantabile
- James, Andante Cantabile
- Leitz, Adoro Devote
- McAmis, Dreams

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Purvis, Communion  
Simonds, Iam Sol Recedit  
Sowerby, Passacaglia  
Requiescat in Pace  
Sonatina: Very Slowly  
Vardell, Skyland  
Weinberger, Abide With Us  
Last Supper  
Lord Jesus Walking on the Sea  
Yon, Gesu Bambino

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**ADDIE MAY JACKSON***Christ Episcopal Church, Savannah, Ga.*

Addie May Gibson was born on an Oct. 13 in Thomson, Ga., inherited her talent from her mother, in due course became Mrs. Jackson and the mother of two children both of whom have in turn inherited a discriminating taste in music.

Mrs. Jackson had her schooling in Savannah, studied music in the Atlanta Conservatory, organ with Arthur B. Jennings, H. Leroy Baumgartner, Frank Scherer, supple-

menting this by three summer-courses in church music and a season in the New England Conservatory.

Her first position was with Wesley Methodist; she was organist of a Jewish synagogue for 15 years, and concurrently of Christ Church to which she was appointed in 1928—and that's the reason for this record. To hold such a position for such a time speaks eloquently, for she has a 3m Austin (recently rebuilt) and directs an adult chorus of 18, children's choir of 15, with quartet of paid soloists. When Austin rebuilt its organ the Church was being redecorated inside & out.

Mrs. Jackson doesn't believe it can't be done, doesn't think the pasture on the other side of the fence is greener. So she does things in and for her own Church. Here's a list of the cantatas her choirs have given:

Dubois, Seven Last Words  
Gounod, Gallia; Redemption; St. Cecilia Mass.

Handel, Messiah  
Haydn, Creation  
James, Nightingale of Bethlehem  
Mendelssohn, Elijah; Hear My Prayer.  
Moore, Darkest Hour  
Stainer, Crucifixion

That's what you can do if you try. Anyway it's what Mrs. Jackson has been able to do even if the vast majority of organists can not.

EDWARD K. MACRUM  
of Brooklyn has been appointed to succeed the late Miles I.A. Martin in St. John's Church, Waterbury, Conn.

**ADDIE MAY JACKSON**

*who unostentatiously sets the pace and provides an example for the profession to follow with credit all around.*

**BESSIE L. HALLOCK**

in September completed 50 years with Sound Avenue Congregational, Mattituck, N.Y., piling up the astonishing record of not being absent more than a dozen times during the whole half-century, and never for more than two Sundays in succession. A service was given her Sept. 11 and at the reception following, she was presented with many tokens of esteem, among them a "Golden Jubilee Birthday Cake" decorated with "a score of the 'Doxology' and an organ with gold-leaf pipes, pedals, bench" etc.

**EDWIN ARTHUR KRAFT**

is another organist highly respected by the newspaper critics of his City. The Cleveland News gave him 9" of review under a double-column top-of-the-page heading, the Cleveland Plain Dealer gave him 8" at the top of the page, and the Cleveland Press gave him 7" in a three-column heading at the top of the page, all of his Oct. 30 recital in his own Trinity Cathedral. On this program he included Camil Van Hulse's new Jubilee Suite, with reproductions of four of the themes, and a lengthy program-note. So if your local newspapers neglect your recitals, could it be your fault? Mr. Kraft's programs are always musical, never pre-Bach graveyard or outlandish modernistic stuff.

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## Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

**DR. MARSHALL BIDWELL**  
Carnegie Music Hall, Pittsburgh  
\*Handel, Richard 1: Overture  
Gluck, Gavotte  
Bach, Fantasia & Fugue Gm  
Grieg, Nocturne  
Bonnet, Concert Variations  
ar.Bruch, Kol Nidrei  
Korsakov, Bumble-Bee  
Ellsasser, Toward Evening  
Marche Fantastique  
Rodgers, Younger Than Springtime  
Tchaikovsky, Marche Slav  
*Pennsylvania Composers*  
Blackburn, Hymn of United Nations  
Oetting, Prelude & Fugue Em  
Floyd, Antiphon on Litany  
Gaul, Wind and Grass  
Crocker, Dawn of Peace  
Edmundson, Apostolic: Finale  
Rohrer, Pennsylvania  
Cadman, Land of Skyblue Water  
Whitmer, Sketch alla Toccata  
Nevin, Narcissus; The Rosary.  
Foster, Four Plantation Songs  
Herbert, Favorites

Two excellent programs in which a recitalist proves he isn't afraid to put Bach and Bonnet on the same program with an excerpt from "South Pacific."

**CLAIRE COCI**  
Union College, Schenectady  
Bach, Passacaglia  
Langlais, Chant de Paix  
Dupre, Fileuse; Crucifixion; Resurrection.  
Haydn, Musical Clock  
Brahms, A Rose Breaks Into Bloom  
Karg-Elert, Reed-Grown Waters  
Reubke's Sonata

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*Willard Irving Nevins*  
Bach, Fugue Ef  
Noble, Eventide Choralprelude  
Thiman, Canzona  
Yon, Son. 4: Pastorale  
Palmer, Choral with Interludes

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*Viola Lang*  
Bach, Prelude Bm  
Sowerby, Malabar Choralprelude  
Clokey, Cantabile  
Bingham, Fantasy C.  
*Harold Fitter*  
Peeters, Legende  
Rowley, Contemplation  
Mudde, Variations on Old Dutch Tune  
Titcomb, Requiem  
Weitz, De Profundis Clamavi  
Bach, Prelude & Fugue Cm  
*Svend Tollefsen*  
Palmer, Prelude & Fugue Fm  
Diggle, Nocturne  
Bach, Passacaglia  
Howells, Saraband  
*Clarence Whiteman*  
Candlyn, Elegy  
Edmundson, Toccata Brillante  
Elmore, Seelenbrantigam Choralprelude  
Dickinson, Joy of the Redeemed  
Friedell, Verses for Nunc Dimittis  
Bach, Fantasia Gm  
*F. C. McKinstry*  
Bach, Prelude & Fugue G  
Baumgartner, Vision  
Sowerby, Rhapsody  
James, Galarnad  
Dupre, Te Deum  
*Carolyn Hawkins*  
Bach, Toccata Dm  
Willan, Elegy  
Howells, Pacan  
Barnes, Prelude & Festal Hymn  
Langlais, Fete

These programs include the complete content of the Modern Anthology, edited by Dr. David McK. Williams, published by Gray.

**GRACE JOHNSON**  
First Baptist, city not named  
Bach, Four Choralpreludes  
Fugue Ef  
Handel, Con. 4. Allegro  
Franck, Chorale Am  
Peeters, Aria  
DeLamarter, Fountain  
Dupre, Prelude B  
**\*HOWARD KELSEY**  
Washington University  
Campra, Rigaudon  
Clerambault, Basse et Dessus; Prelude D.  
Rameau, The Hen  
du Mage, Grand-Jeu  
Handel, Con. 4: Allegro Moderato  
Bach, Son.5: Largo; Fugue Ef.  
Franck, Piece Heroique  
Bonnet, Song of Chrysanthemums  
Morning in Provence  
Jepson, Pantomime  
Maquaire, Son. 1: Finale  
Recital in memory of Avis. H. Blewett.  
**\*EDWIN ARTHUR KRAFT**  
Brooklyn Methodist, Cleveland  
*Dedicating Austin Organ*  
Whitford, Now Thank We All  
Corelli, Preludio  
Bairstow, Evening Song  
Bossi, Scherzo  
Elgar, Sonata: Allegro Maestoso  
Bach, Prelude & Fugue G\*  
Beethoven, Minuette Ef  
Bach, Jesu Joy of Man's Desiring  
Subdue Us by Thy Goodness  
Macfarlane, Evening Bells  
Widor, Son. 6: Allegro  
Van Hulse, Come Holy Ghost\*  
Wolstenholme, Two Ballads  
Stamitz, Andante  
Matthews, Toccata Gm

A week later Mr. Kraft used the same program, with minor changes, to dedicate the

3-34 Schantz rebuild of the old Hutchings in St. John's Evangelical, Dayton, Ohio  
**\*DR. ALEXANDER McCURDY**, Organ  
**FLORA GREENWOOD**, Harp  
Second Presbyterian, Kansas City  
Bach, Seven Choralpreludes  
Son. 2: Vivace  
Prelude & Fugue Em  
h-o. Ravel, Introduction & Allegro

## Heinz Arnold

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**Stephens College**  
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## Robert Baker

*Sac. Mus. Doc.*  
First Presbyterian Church of Brooklyn  
Temple Emanu-El, New York City

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## ISA McILWRAITH

*M.A., M.S.M., A.A.G.O.* — Organist and Choirmaster  
**University of Chattanooga.** — **Chattanooga, Tennessee**

Schumann, Sketch Fm  
 Brahms, My Inmost Heart Doth Yearn  
 Maleingreau, Tumult in Praetorium  
 h. Salzedo, Zephyrs  
 h. Debussy, Claire de Lune  
 Dupre, Two Antiphons  
 \*ALBIN D. McDERMOTT  
 Petersburg Presbyterian, Scranton  
 Bach, Toccata & Fugue Dm  
 Suite D: Air  
 Kinder, At Evening\*  
 Beethoven, Sym. 5: Andante con Moto  
 Ferrata, Nocturne Af\*  
 Korsakov, Bumble-Bee  
 Widor, Son. 5: Mvts. 1, 4, 5.  
 CLAUDE L. MURPHREE  
 University of Florida  
 Handel's Firework Music  
 Pachelbel, Chaconne Dm  
 Ellsasser, Toward Evening  
 Marche Fantastique  
 Grant, Scherzo  
 Macfarlane, Scotch Fantasia  
 Bingham, Twilight at Fiesole  
 Roulade  
 Gaul, At the Foot of Fujiyama  
 Stoughton, Chinese Garden  
 Sowerby, Toccata C  
 J. H. OSSEWAARDE  
 Calvary Episcopal, New York  
 Marcello, Psalm 19  
 Frescobaldi, Toccata l'Elevazione  
 Bach, Prelude & Fugue Gm  
 Friedell, Cantabile  
 Purvis, Communion  
 Sowerby, Requiescat in Pace  
 Reubke's Sonata  
 \*DR. HENRY F. SIEBERT  
 St. Paul's Lutheran, Jersey City  
 Organ-Dedication Program  
 Reger, Te Deum  
 Bach, If Thou but Suffer God to Guide  
 Gaul, Holy City: Adoration  
 Bach, Jesu Joy of Man's Desiring  
 Handel, Largo  
 Mendelssohn's Sonata 1  
 Bubeck, Meditation  
 Wehmeyer, O God Our Help  
 Faulkes, Ein Feste Burg Prelude  
 Sibelius, Bells of Berghall Church  
 Fletcher, Fountain Reverie  
 Yon, Concert Study  
 ORRIN CLAYTON SUTHERN  
 First Congregational, Omaha  
 Marcello, Psalm 18  
 Bach, God's Time is Best  
 Prelude & Fugue G  
 Haydn, Sym. 11: Menuetto  
 Bach, In Thee is Joy  
 Franck, Piece Heroique  
 Edmundson, Virgin's Slumber Song  
 Yon, Primitive Organ  
 Farnam, Toccata

## William H. Barnes

MUS. DOC.

Organ Architect  
 Organist and Director  
 First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

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 Chicago 5

Bedell, Ave Maris Stella  
 Mulet, Carillon-Sortie  
 Weaver, Squirrel  
 Peeters, Aria  
 Fletcher, Festival Toccata

### IMPROVEMENT

These programs reflect a healthier trend toward the use of more music, less noise. Not too many atrocities; a rather good proportion of simple & direct music. The series by the Guilman Organ School is an exception, as it should be; severe music is to be expected in educational institutions. Yet even here the G.O.S. moves out in front by presenting the complete Modern Anthology, thereby performing a definite service to the profession. Possibly some day we shall make enough progress to really believe that both music & Christianity need not necessarily be unendurable.

### SUCCESS STORY

In 20 short years a new idea in management paid off by a 567% increase in income. But we have to spoil it by reporting that your total taxes have risen exactly 567% in 20 years. "Do you wonder why prices are so high?" asks the New York Journal American.

### FOR COMPOSERS

Beril Carlquist of Sweden claims to have invented a type-setting machine that will set music as easily as the linotype now sets words. Heaven help the public if we ever have music printed that easily.

### MARRIAGES

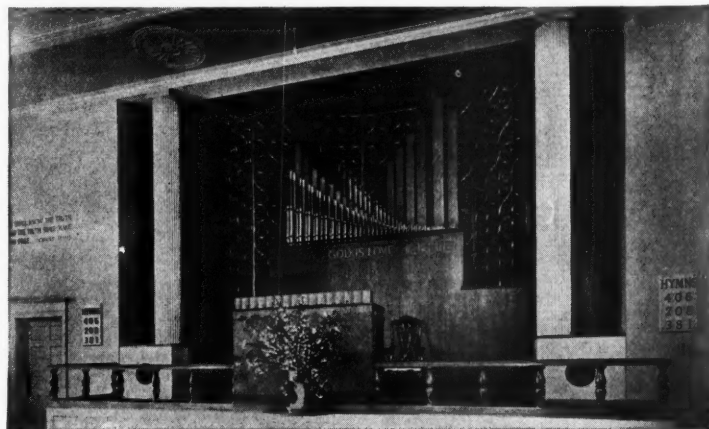
are no longer legal if performed by the church; only the politicians may perform them in the future. American socialism under the democrats has not gone quite that far yet; give them time. But in Czechoslovakia they've succeeded, effective as of Jan. 1, 1950.

### KNOW ABOUT BACH?

Believe it or not, he's running a hardware store in Chadron, Neb. And it took an "official U. S. Court reporter" (who is also, and more important, a T.A.O. reader) to discover him. Dorsey D. Baird in the rounds of business noted the name on the store window, thought Ah Ha, that must be investigated. Investigate he did. "He was an attractive young man. He said that in Danish, Bach meant Hill, and in German it meant Brook." But for the anticlimax: His name was originally Larsen, but there were too many Larsens in the old home community so his parents changed it to Bach. "In any event, he is now operating under the name Bach, with little or no conception of the importance & fame of the name." (The New York City telephone directory lists about seven dozen Bachs, from Agnes to Viola.) Mr. Baird is choirmaster of the Holy Trinity, Lincoln, Neb.; his wife is organist.

### PHILADELPHIA PAYS

The Philadelphia Orchestra asked its City to hand over some money for the coming season. Nov. 15 the City fathers voted to give the Orchestra \$100,000. for 1950.



### The ORGOBLO IN CLEVELAND HEIGHTS, OHIO

This unusual organ installation was made in First Church of Christ, Scientist at Cleveland Heights in 1947. We illustrate the Great of this three manual Holtkamp instrument which is blown by a 1½HP ORGOBLO.

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DR. ALBERT SCHWEITZER'S recent lecture for the American Goethe Festival in Colorado can now be had in two 12" 1.p. records, \$12.50, Sound Chicago Recording Co., 9819 S. Winchester Ave., Chicago 20, Ill. Available in either French or German, with English translations.

SALLY ANN SWARM is a great little chooser. She picked Commodore and Mrs. Paul Swann as her pop 'n' mom and made them both very happy on Oct. 22 at 9:38 p.m. "It's a girl," said the doctor, and I heard Bea reply, "Wonderful, that's what we all wanted." We All includes also David, now two years young. It couldn't happen to nicer people

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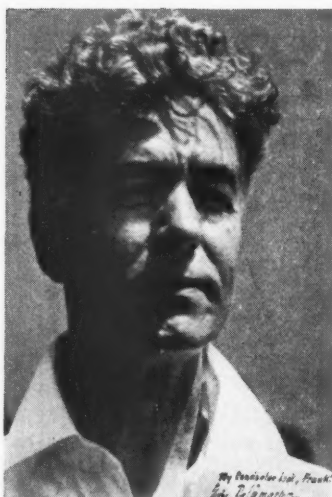
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DR. ERIC DeLAMARTER

whose compositions have recently increased both in quantity and quality; he seems to have taken a new lease on inspiration and is producing fine works in abundance for both organ and choir. Photo by courtesy of his publishers, M. Witmark & Sons, taken last year while conducting an orchestral rehearsal.

AUGUST MAEKELBERGHE played this program in St. John's, Detroit, as part of a 90th anniversary festival:

Widor's Sonata 6  
Bizet, Menuet & Adagietto  
Bach, Prelude & Fugue C  
Hymn arrangement ("Lead kindly light")  
Vierne, Divertissement  
Maekelberghe, De Profundis Clamavi  
Elgar, Pomp & Circumstance

"As you see, there is something for every taste." If the Widor was played complete, it was a rather severe dose; but other than that the program is a splendid example of making organ music serve the community—without in the least soiling the organist's fingers. Alexander Schreiner regularly makes it his job to play a hymntune for the whole radio audience whenever he appears on that famous Sunday noon broadcast from the Mormon Tabernacle. Some time in the long ago a Man said if you want to be a master of the people you must be the servant of all. Not a bad idea.

ROBERT MAGIN has been appointed to Grace Methodist, St. Louis, Mo.

ROBERT R. MILLER a young businessman who has been active as church organist in various communities has organized the Robert R. Miller Organ Co., Denton, Texas, to launch his career as organbuilder.

THOMAS MOSS celebrated his 25th anniversary with Calvary Baptist, Washington, D.C., in a program Nov. 9 with all the trimmings as usual. Said a note on the printed program, "Entire program is being recorded." It must have been a gala affair; there were addresses by four preachers, music by seven musicians, a general committee of five, sub-committee of five, and two caterers.

ROBERT S. SWAN has been appointed professor of organ and composition in Smith College, Northampton, Mass.

## RICHARD ELLSASSER

conducted his choir in a Nov. 20 presentation of ten anthems of his Decalogue series composed for the ten sermons his pastor delivered (Wilshire Methodist, Los Angeles) on the Ten Commandments and related ten parables. Dec. 4 he conducted the downtown massed choirs in Handel's "Messiah" and repeated it Dec. 11 in his own church with two choirs, his Wilshire and Arthur Wolf's Angelica Lutheran.

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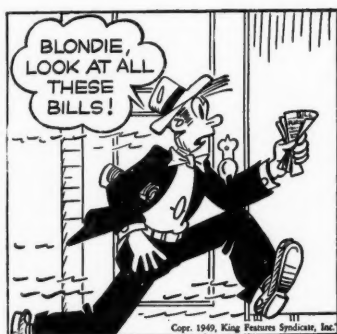
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### BACH FESTIVAL

First Congregational, Los Angeles

The 16th annual festival was given Nov. 4, 5, 6, Melvin L. Gallagher director. First program was music for harpsichord, violin, and viola da gamba, followed by two cantatas, "Bide With Us" and "God So Loved the World," Frans Hoffman directing, with two oboes, English horn, string bass, and Clarence Mader organist.

Second program was by the music department of the L.A. schools, music by brass choir, chorus, pupils of eleven highschools participating, Anita Priest, organist.

Third program was by Wm. Ripley Dorr's St. Luke's Choristers, followed by an organ program by Clarence Mader, and concluding with the Concerto Dm for two violins and piano, and the soprano cantata "Content Am I."

Last program was the "B-Minor" done by the First Congregational choir and the orchestra of the L.A. Conservatory. The affair was supported by some 200 contributors, names printed on the last page of the 8-page leaflet. The festival was begun by John Smallman in 1934.

TIDEWATER, VA

Federation of Church Musicians Festival

The mimeographed program called it "Organ and Choral Music, a Series of Three Historical Recitals," Nov. 9, 23, 30. D. DeWitt Wasson and his choir and two vocalists, Epworth Methodist: Handel, Water Music "O God when Thou," Mozart s. "Praise ye Jehovah," Beethoven "Good it is to thank Jehovah," Schubert Mendelssohn's Sonata 6 "Agnus Dei," Verdi "How lovely," Brahms "Expectans expectavi," Wood Franck, Chorale Am

"A reception follows in the Social Hall." Mr. Wasson and contralto, St. Paul's Episcopal:

Gigout, Grand Choeur Dialogue Jongen, Chant de Mai Bonnet, Romance sans Paroles Widor, Son.6: Adagio c. "My heart worships," Holst c. "Prayer," Hiller Dupre, I am Black but Comely Dupre, Ave Maris Stella Finale Hindemith, Son.1: Sehr Langsam c. "O Lord Thou has searched," Bennett c. "Prayer of Norwegian Child," Kountz Peeters, Elegie Leach, Candle of Our Lord Alain, Litanies

Final program by at least two choirs, possibly more; content and direction not clearly enough indicated, but these were the anthems used:

Haydn, Lo my Shepherd's hand divine Thompson, My Shepherd will supply Woodward, Radiant morn Olds, First Christmas Candle Wood, This joyful Eastertide Williams, The King's Highway Wasson, Collect Mendelssohn, In heavenly love James, Almighty God of our fathers Rossini, Inflammatus

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### Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

#### FRANK MUELLER

died Oct. 12 after a brief illness; aged 83. He resided in Garwood, N.J., where he had been employed in the Aeolian organ factory. He is survived by his widow, Mary Kleinmann Mueller; only two months earlier on Aug. 12, they had celebrated their 61st wedding anniversary.

#### GEORGE B. RODGERS

died Sept. 20. He was born March 15, 1871, in Doven Plains, N.Y., had his highschooling in Danbury, Conn., studied organ with Dudley Buck, Samuel P. Warren. His church positions: St. James, Danbury, Conn.; Emanuel Church, Cumberland, Md.; Trinity Church, Princeton; and St. James Episcopal, Lancaster, Pa., from 1910 till his retirement in 1942. He was a bachelor. His hobby was collecting antique clocks.

#### RICHARD STRAUSS

died Sept. 8 in Germany. He was born June 11, 1864, in Munich, devoted himself to orchestral conducting and to composition, visited America in 1904 and again in 1922, was famous chiefly for his compositions, and no relative of the two waltzing Johann Strausses of Vienna. A nazi? The official verdict after trial in 1948, "found that Strauss had taken no part in the nazi movement and had received no benefits from it . . . he devoted himself solely to music during the nazi years." And if anyone wants to know what real music is, T.A.O. says hear his Thus Spake Zarathustra. He is survived by his widow, a son Franz Strauss, and grandson Richard Strauss; they requested friends not to send flowers to the funeral but instead to give the money to a fund for aged needy musicians.

#### C. WALTER WALLACE

died Sept. 1, aged 77. He was born in Canada, went blind at the age of 6, studied in two schools for the blind, is said to have been solo organist with the Boston Symphony at 16, and was organist of various churches through Pennsylvania. He is survived by his widow and their daughter.

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Ellen S. Ligon, Church of Highlands,  
White Plains, N.Y.

Betty Meighan, Trinity Methodist, Rich-  
mond Borough, New York City.

M. Reginald Smith, Church of Epiphany,  
Brooklyn.

Herbert Walton, First Presbyterian, Ros-  
lyn, N.Y.

## Howard Kelsey

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## Edwin Arthur Kraft

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Director of Music  
Lake Erie College, Painesville, Ohio  
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### CORRECTIONS

Stand on your head when looking at the plate on the bottom of the second column of Sept. p.301 and it will be all right. Normally it's not our habit to print plates upside-down but we do it occasionally to keep in practise.

On Sept. p.288 the composition by Dr. Philip James should have been Galarnad; it was corrected on Oct. p.336.

Don't blame either of these on the long-suffering printer; blame them both on one T.S.B.

### DR. WM. H. BARNES'

Contemporary American Organ, now in its 4th edition, has been selling at the rate of about 100 copies a month; the supply cannot last much longer. This is probably the record for a book on organbuilding.

### DR. RICHARD KEYS BIGGS

is now under contract with Capitol Records; an album of Christmas Carols, recorded for Columbia, is now available, 9 pieces, 4 disks, or all on one disk in the 1.p. "My Casavant in Blessed Sacrament" was used; "I have worked on this organ for years, increasing its resources and brilliance."

### DR. MAURICE GARABRANT

now with Christ Church, Cranbrook, Mich., was awarded the Mus.Doc. in his former Garden City Cathedral, by Adelphi College, at a festival convocation & service Oct. 28.

### DR. FRANK VAN DUSEN

announces new positions for the following pupils: Dwight Davis, City Methodist, Gary, Ind.; Peter Fyfe, a Christian Science Church, New York City; Winston Johnson, First Baptist, Summit, N.Y.; Robert Lodine, St. Martin's Episcopal, and Washington Boulevard Jewish Temple, city not named; Victor Mattfeld, St. Matthew Lutheran, New York City. Mr. Lodine is now president of the Van Dusen Organ Club, Chicago.

### CHARLES DODSLEY WALKER

was solo organist in a Nov. 4 concert by the Chamber Orchestra of Paris, Pierre Duvauchelle conducting, in the American Cathedral, Paris, playing Handel's Cuckoo & Nightingale concerto, and won plaudits for his performance in the Paris Le Guide du Concert. The program: Bach, Prelude & Fugue Fm Bach, Concerto Grosso (oboe & strings) Handel, Cuckoo Concerto (org. & orch.) Bach, Suite D: Air Bach, "Spring Cantata" (202) Bach, Brandenburg Concerto 3 Mr. Walker is an American organist, staying in Paris we don't know how long.

### CARL WEINRICH

is featuring his Princeton University chapel choir in concerts of organ and choral music; program Oct. 30 in Princeton University: Buxtehude, Magnificat Primi Toni Lassus, "Penitential Psalms" Scheidt, Canto Sacra Variations Lassus, "Cantiones for 3 and 4 voices" Buxtehude, Prelude & Fugue Em

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Musurgia Publishers, 4 East 41, New York 17, N.Y., announces reprints of a series of German periodicals dating between 1869 and 1943. Prices range from \$34. to \$235.

### NEW CARILLON

St. Martin's Episcopal, New York, expects to use its new 43-bell carillon, "purchased from a Dutch concern for \$30,000," this Christmas for the first time. They will occupy a bell-tower built in 1890 that has already survived two fires that destroyed the auditorium.

### HOW TO DO IT

Virgil Fox & Richard Weagly in Riverside Church, New York, knew the Brick Presbyterian was honoring its Dr. Clarence Dickinson Nov. 20, so they honored him the same day by using his music exclusively for their morning service; nice? The music: Dickinson, The Joy of the Redeemed "The earth and man," Dickinson "Great and glorious," Dickinson

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